

SPECIAL "ROUND EUROPE" PROGRAMME.



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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES

for the week commencing
SUNDAY, September 13th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
GOW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
BELFAST.

HIGH-POWER STATION.

(Daventry.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,
LIVERPOOL, LEEDS-BRADFORD,
HULL, NOTTINGHAM, STOKE-ON-
TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS.

THE DRAMA OF ANIMAL LIFE.

By Professor J. Arthur Thomson.

MAKING THE WORLD DANCE.

By Nat D. Ayer.

SOLDIERS AT THE RECEPTION.

By Lieut. H. E. Adkin.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

IMPORTANT TO READERS.

The address of "The Radio Times" is 2-11, Southampt-
on Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd.,
is 1, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times"
(including postage): Twelve Months (Foreign), 15s. 6d.;
Twelve Months (British), 12s. 6d.

The Broadcast Time Service.

By F. HOPE-JONES, M.I.E.E., F.R.A.S.

[Mr. Hope-Jones is Chairman of the British
Horological Institute and was one of the Founders
and for many years Chairman of the Radio Society
of Great Britain. Inventor of the Synchronome
System of electric clocks, he is well-known as a
"time" expert, and has given several talks
from London on Daylight Saving.]

HAS anyone attempted to catalogue
the benefits which broadcasting,
as interpreted by the B.B.C., confers upon
humanity? Its education, which is more
than culture, because it reaches the masses
and sows seeds of patriotism and good
citizenship; its gilded pills of knowledge
and instruction which reach the
humblest homes; always seeking in its
programmes the greatest good of the
greatest number, with an upward tendency
—a little weight thrown in on the side of the
angels! All these we know, as also the way
it follows the blind man into his lonely
desert and brings him back into the world
teeming with life and human activities.

But I am proposing at the moment to
discuss a smaller matter in which I have
had peculiar opportunities for judging
of its influence. I refer to the marked
improvement in the punctuality of the
community resulting from the time
signals. Wireless time signals were in
use twenty years ago. The U.S.A. Naval
Department transmitted them from Wash-
ington in 1905, as also did our observatory
at St. John's, N.F. Paris distinguished
itself by its time transmission from the
Eiffel Tower in 1911, and then took the
lead in the establishment of an inter-
national service of wireless time signals.
These were of inestimable value to the
Mercantile Marine, and were received by

watch and clock
makers and by
thousands of
wireless ama-
teurs in this
country in pre-
war days; but
so far as their
influence upon
our daily life was
concerned, this
amounted to
nothing com-
pared with the
chiming and
striking of Big
Ben and the Greenwich six-dot seconds
which we have had in our homes since the
5th of February last year, when Sir Frank
Dyson, the Astronomer Royal, inaugurated
the service from "2LO."



Mr. F. HOPE-JONES.

I don't know whether the number of
clocks and watches in use in this country
is fifty or a hundred millions, but I do
know the makers' opinion that they are
mostly ill-treated. Occasionally one meets
with a careful householder who makes a
religious rite of the winding-up of the
clocks on Saturday night; but think of
the ladies' wrist watches, which are a by-
word for inaccuracy, owing to neglect
and mismanagement. Every degree of
carelessness is to be found between
these two extremes, and for most people
there was no such thing as a standard
to set them by, the flimsiest evidence
as to what was the right time being
accepted.

(Continued overleaf in column 3.)

A Mystery Song of Cornwall.

"And Shall Trelawney Die?" By A. B. Cooper.

THERE would seem to be no form of literary composition which has drawn to itself more "mystery" than well-known songs. "And Shall Trelawney Die?" is among the most mysterious! Writing about the middle of last century, a writer says: "James II. had occasion in his exile to recall a song which was sung by his people to his discomfiture."

He had hitherto been speaking of the many famous Jacobite songs, such as "Here's a Health Unto His Majesty," and many others addressed to "The King over the Water," filled with passionate loyalty to the Stuart cause.

The Cornishmen's Threat.

He proceeds to say:—

"When that unhappy King desired to hang, or otherwise get rid of several Protestant Bishops, and among them Sir John Trelawney, a native of Cornwall, and a great favourite in the West of England, the miners of Cornwall, to the number of several thousand, came up from their mines to the broad light of day, and threatened to march upon London, singing:—

'And shall Trelawney die?'

'And must Trelawney die?'

'Then thrice ten thousand Cornish men

'Will know the reason why.'

These Cornish fellows—with their grim faces, and their brawny arms, bare to the elbow, wielding picks and pickaxes—mount what they said. The song flew like wildfire through England, and James was so frightened by that and some other straws which showed him the wind blew, that he ultimately ran away in so great a hurry that he had no time to explain the "reason why."

Trelawney of Bristol was one of the Seven Bishops, known to every schoolboy, committed to the Tower of London by James II. for refusing to read the Declaration of Indulgence. As the head of an ancient house, Trelawney was held in great respect by the men of Cornwall, and this refrain, there is little reason to doubt, is authentic, and arose on the occasion and in the way described, although it has been urged that the Trelawney mentioned was an earlier son of the same house who was condemned to death, and as there was never any serious probability of any of the Seven Bishops being actually executed, there is some reason for this supposition. It is not, however, shared by Cornishmen.

A Popular Verdict.

The trial of the "Seven Bishops" is one of the most dramatic episodes of English history. John Richard Green says: "They passed to their prison amidst the shouts of a great multitude, the sentinels knelt for their blessing as they entered the gates, and the soldiers of the garrison drank their health." On June 25th, 1688, the Bishops appeared as criminals at the bar of the King's Bench. The jury had been packed, the judges were mere tools of the Crown, but judges and jury were alike overawed by the indignation of the people at large. No sooner had the foreman of the jury uttered the words 'Not Guilty,' than a roar of applause burst from the crowd, and horsemen spurred along every road to carry over the country the news of the acquittal.

Another historian says: "It was dark when the jury retired: they were locked up all night, and at ten next morning the Court met to hear the verdict. A deep silence prevailed; but when the words 'Not Guilty' left the foreman's lips, cheer after cheer echoed through the court and the hall which led to it. The crowd outside took up the joyful sound, and all London was

soon filled with shouts of gladness. That night was a blaze of illumination. Rows of seven candlesticks, with a taller one in the middle for the Archbishop, lit up every window; bonfires were in every street; and rockets soared by hundreds from the rejoicing city. On the very day of the Bishops' acquittal, a letter, signed by some of the leading nobles and clergy of England, was sent to William, Prince of Orange.

An Unconventional Poet Parson.

But that is not the end of the story. There is a ballad entitled, "The Song of the Western Men—1688." Who wrote it? Is it ancient or is it modern? It deceived both Scott and Macaulay into thinking it an ancient fragment; but it was, in fact, written, around the camp we have already quoted, by the Rev. Robert Stephen Hawker, of Morwenstow, a smuggling and wrecking community on the Cornish coast, where he exercised a reforming and benevolent influence until his death in 1875. Shortly before his death, he was received into the Roman Catholic Church.

The ballad, as "reformed" by Hawker, this extremely unconventional poet parson, is as follows:—

A good sword and a trusty hand?

A merry heart and true!

King James's men shall understand

What Cornish lads can do.

And have they fixed the where and

when?

And shall Trelawney die?

Then twenty thousand Cornish men

Will know the reason why!

Out spake the captain brave and

bold,

A merry wight was he:

"Though London's Tower were

Michael's hold,

We'll set Trelawney free!

"We'll cross the Tamar, hand to hand,

The Severn is no stay

With one and all, and hand in hand,

And who shall bid us nay?

"And when we come to London Wall,

A pleasant sight to view,

Come forth! come forth, ye cowards

all!

Here's men as good as you,

"Trelawney he's in keep and hold,

Trelawney he may die;

But here's twenty thousand Cornish

bold

Will know the reason why."

(Continued from column 3.)

whole question of wireless time signals and the most desirable form of international code. It was found that the six dot seconds had won the approval of all parties, not only in England, but throughout Western Europe, and unanimous resolutions were passed recommending the revision of the international code by the substitution of the six dots for the three dashes at the end of each minute.

Fortunately, the International Astronomical Union, which has assumed virtual control of the world's wireless time signals, held its triennial conference in Cambridge in July this year. They accepted the recommendations of the British Horological Institute, so, in spite of our failure to participate in this world service and of our having forfeited the right to share in its honours and in shaping its destiny, we have been able, thanks to Sir Frank Bynon and the B.B.C., to make some contribution to it.

The Broadcast Time Service.

(Continued from the previous page.)

Into this world of chaos comes the calm dignity of the Westminster chimes telling the precise time in crowded city and remote country village, correct to within a second or two, by the first stroke of the hour "when the great cauldron spits its brassy roar," or when the still small voice of more exact truth pipes out the six dot seconds from Greenwich.

The effort has been remarkable. The nation has become actively interested in the performance of its clocks and watches. They have found that accurate rating is a gentleman's job, and that there is a fascination in watching the seconds hand creeping day by day a little fast or slow. They are no longer misled by wayward church and turret clocks, which themselves have now felt the force of public opinion and are showing abundant signs of reformation.

The Westminster chimes are heard by means of a microphone installed in St. Stephen's Tower. The first stroke of the chimes at the quarter past, the half past, and the quarter to are on time, but the chime programme complete begins twenty seconds to the hour and finishes nine seconds before it, so as to act as a warning for the first stroke of Big Ben, which is the true time signal.

The six dot seconds are electrical contacts applied to the scape wheel of the mean time clock of Greenwich Observatory. If there is one clock in Great Britain, or in the world, which an Englishman would choose as his standard, it is this, whose time is derived from frequent observations of the clock stars through the great Transit Circle telescope on the zero meridian itself, from which the world is parcelled out into the twenty-four hour zones.

I am often asked why this form of signal was selected, and its origin may be of interest. When giving my first talk on Daylight Saving, on April 21st, 1923, to the microphone of that day—apparently made of an old soap-box, with some tinnicals and string—I concluded my homily on setting the clocks forward by counting out the last five seconds of the hour from my watch. That was the first time signal transmitted from "2LD," and the method was approximately followed by the announcers each evening. So, when it came to transmitting Greenwich time, it was thought desirable to give the public something very simple, and preferably something which they had been accustomed to. A code of dots and dashes was, in my view, particularly to be avoided, as the transmission was to be as part of the international service of wireless time codes and it was undesirable to conflict or compete with them. Apart from this, I considered dots better than dashes for accurate clock comparisons.

This view has been amply justified. I have spoken of the international service of wireless time signals whose prime object is, of course, to ensure that no ship sailing the seven seas shall ever be out of reach of true time. It was established on the initiative of the French Bureau des Longitudes, which called a conference in Paris, in 1912. Every country offered such facilities as it possessed; but, and to say, the British Empire, with its Colonial observatories and high power stations all over the world, offered nothing and, so far as wireless was concerned, we have been dependent upon our neighbours for Greenwich time for all these years. This reproach the B.B.C. have now removed.

In April last, the British Horological Institute called a representative meeting to debate the

(Continued in the previous column.)

A Radio Exhibition.

Wireless at the Albert Hall.

THE thirtieth anniversary of wireless is to be marked appropriately by a great exhibition at the Royal Albert Hall, from September 12th to the 23rd, under the auspices of the National Association of Radio Manufacturers and Traders.

It is now thirty years since Guglielmo Marconi, then a youth of twenty-one, made the first wireless signal in his father's villa in Pontecchio, near Bologna, across a distance of a few yards from room to room. From these early experiments, steady progress was made and, in August, 1898, wireless telegraphic communication was established between the Royal yacht *Osborne* and Osborne House, Isle of Wight, in order that Queen Victoria might communicate with the Prince of Wales (afterwards King Edward VII.), who was suffering from the results of an accident to his knee.

Fifteen Words a Minute!

One hundred and fifty messages were sent, chiefly private communications between the Queen and the Prince; many of them were over 100 words long, and the average speed of transmission was about fifteen words a minute.

In 1890 cross-Channel wireless communication was established between the South Foreland and Boulogne, a distance of thirty-two miles. The new method of signalling was employed during naval manoeuvres for the first time in that year.

Wireless telephony, which had already begun to yield valuable results in 1913, was held up by the war. In 1919 experiments with wireless telephony were resumed. In March of that year, Captain Round succeeded in speaking clearly from Ballyvaughan, in Ireland, to Cape Breton Island, 1,800 miles distant.

Later, in 1919, a small station at Chelmsford got in touch with Madrid, and in 1920 a daily programme of music and news was broadcast from a bigger station there.

Rapid Strides.

After much negotiation, Writtle, near Chelmsford, was allowed to broadcast in 1921. Writtle will always be associated with the name of Captain Eckersley, who was its inspiring genius.

And then, in 1922, came the B.B.C., starting with "2LO." In the three years that have elapsed, the number of broadcast stations has increased to twenty-one, and the number of broadcast licence holders to about one and a half million, representing the total broadcast constituency, which is estimated at ten million people.

Meanwhile, wireless telegraphy has made corresponding strides, and has done a great deal to make the world smaller and to baffle the barriers of geography and nationality.

Improving Your Set.

The story of the great development of wireless in all its branches is to be well illustrated at the Royal Albert Hall, when wireless devices of every sort will be assembled by some sixty of the leading manufacturers from all parts of the country.

But there is another side to this Exhibition of, perhaps, more practical interest. The improvement of radio apparatus is so rapid, and obsolescence is such a constant factor, that it is difficult for even the experts to keep abreast with progress. A great exhibition such as that which is being held at the Royal Albert Hall provides a valuable opportunity for listeners to put themselves on the latest devices for improving their sets.

It is worthy of note that wireless manufacturers are making a practice of regulating their designs and production so that new apparatus becomes available for sale at the time of the N.A.R.M.A.T. Exhibition.

Soldiers at the Microphone.

By Lieut. H. E. Adkins, Mus.Bac., A.R.C.M., L.R.A.M.

[Mr. Adkins, Director of Music at Kneller Hall, the Military School of Music, here continues his account of the development of military bands. This week he alludes to the bands of the R.A. and R.A.F., which are both well-known to listeners.]

HOW the Royal Artillery bandmen came to be nicknamed the "Forty Thieves" is an interesting story belonging to the time of William IV. The ninemans played constantly at the Royal Palace, usually at night time, and it is related that "very superior wax candles" were provided for their music desks. After the poor bandmen returned to their ill-lighted barrack rooms, it was invariably found that the partly-used candles had disappeared!

Dressed in White.

After a time, the musicians came to look upon the candles as legitimate perquisites, and, finally, the practice was stopped. But the other soldiers at Woolwich had dubbed the bandmen the "Forty Thieves," and the nickname stuck.

In the early days, the R.A. band was the only one in the service that was recognized and for which provision was made in the Army estimates. One hundred pounds per annum was allowed for instruments of music, in addition to payment of wages of one master, one sergeant, two corporals and eighteen musicians. As far back as 1806, the R.A. bandmen dressed in white, as indeed did the musicians of most regiments. Each band, however, had its peculiarities of dress, such as decorative braids and epaulettes. Some of the musicians in line regiments wore bearskin busbies.

Inventor of the Saxophone.

The constitution of bands suffered considerable changes as a result of Wiprecht's work in Germany, and also as a result of the work of Adolphe Sax, who instigated a similar revolution in French military music. To him are ascribed numerous brass instruments which he adapted to military use and called them saxhorns, saxtrombones, saxtubas and so on. He has, as a matter of fact, received credit for many wonderful instruments, but most of them were known before his time. He did, however, invent the saxophone, which is now the principal melodic instrument in many bands.

His instruments appeared in England under the names of althorns, euphoniums and bombardons. The two latter came into prominence first, and were substituted for the old tenor and bass ophicleids, bass horns and serpents. During the same period, wood-wind instruments were improved remarkably.

The Disappointed Duke.

At the end of the Crimean War, regimental bands had been reduced to a very deplorable condition. Owing to the shortage of men, many regiments turned their musicians into the ranks, and the bands' disorganization was also brought about by the absence of bandmasters. These men were civilians, and did not accompany their bands on active service. The climax was reached on the Queen's birthday parade at Varna, in 1858. Before the staff of the allied armies massed bands essayed to play "God Save The Queen."

If you can imagine a number of bands all trying to play this tune in different pitches, you can understand the adverse criticism which the feat called forth. One of the disappointed listeners was the Duke of Cambridge, and when he was appointed Commander-in-Chief of the British Armies, one of his first acts was to issue an order stating that the National Anthem was to be played in the key of B-flat. A special edition of the Anthem was issued soon after,

so that all bands could play it in the same way.

The musicians could not be blamed for this state of affairs, but if our bands were to attain anything like the standard of continental bands, it was evident that a comprehensive scheme would have to be embarked upon with the view of reorganizing and standardizing the entire military band system.

Music Sharp and Crisp.

The rate of pay of bandmen caused many of them to leave the service as soon as they had acquired a little skill, and it was strongly represented to the Duke of Cambridge that not only should the bandmen's pay be increased, but that facilities should be created for their proper and effective education.

That is how the Royal Military School of Music at Kneller Hall, Twickenham, came into being in 1857. The first Director of Music, a post which I now occupy, was a German, called Herr Schallehn.

According to *Entomologist's* reports, I believe that the band of the Royal Air Force, which broadcasts frequently, carries as well as any by radio. It has been said that the music of their band is sharper and crisper than some other band music, somewhat *staccato*, in fact. This is probably an illusion and I can offer no explanation of the alleged superiority of the R.A.F. transmissions, beyond the fact that the individual members of the band are well-trained, competent players, and that the baton is wielded by exceedingly capable hands.

A Beautiful Illusion.

The band of the Royal Marines has also broadcast very successfully, and so has the Kneller Hall band. One of the most interesting programmes given recently by London Station included the regimental music of many famous regiments.

I hope I am not destroying a beautiful illusion when I tell you that when the bands broadcast, the players often find it necessary to take off their tunics and play in their shirt-sleeves!

I have always found that the heavily-draped walls of the broadcasting studio have a very depressing effect, not only on the players, but on the conductor also. Pieces which sound quite *forte* outside, seem to be dead with those hangings all around. I venture to say that most of the military bandmen who have broadcast would sooner do an hour and a half's work outside, than half an hour before that terrible microphone!

[A further interesting contribution by Lieut. Adkins next week.]

A new Concert Party, who call themselves the "6LV" Dicky Sams, will be heard from the Liverpool Station on Friday, September 18th. A "Dicky Sam" is an inhabitant of Merseyside, and the whole entertainment is designed particularly for Liverpool listeners who, during the evening, are to have an "exclusive peep behind the scenes." Another attractive feature in the programme of the Dicky Sams is a short melodrama, *An Oscillator's Downfall*, wherein the offender meets with his just reward.

The evening will conclude with a half-hour's sociable song recital by Mr. George Hill (baritone) assisted by the "6LV" Male Chorus.

Owing to an agent's confusion of names, a photograph of Mr. J. Freeman Dunn, formerly M.P. for Home Hempstead, appeared in a recent issue as a portrait of Mr. Finlay Dunn, the entertainer. The error was pointed out to us too late for correction, and we tender our apologies to both gentlemen.

Official News and Views. GOSSIP ABOUT BROADCASTING

Special "Round Europe" Programme.

LISTENERS who are interested in the "Round the Stations" programmes of the B.B.C. will be interested to know that on Thursday, October 15th, this idea will be extended to include Continental stations. Excerpts will be included from the best items available on that evening from Continental stations.

The Premier to be Heard Again.

On the occasion of the Prime Minister's visit to Glasgow to receive the Freedom of the City on Thursday, October 1st, his speech will be broadcast.

Broadcasting Speed.

Plans are in hand for broadcasting the sounds of one of the great motor speed races at Brooklands this month. Experiments have not yet been completed, but it is hoped that listeners will be given the opportunity of sharing the thrills of those who are present at the great international speed race at Brooklands on September 28th.

Gems from the Oratorios.

The Bournemouth Station programme will be devoted to excerpts from the great Oratorios on Sunday evening, September 20th. Miss Edythe Kinch (soprano) will sing "I Know That My Redeemer Liveth" from Handel's *Messiah*, and "Jerusalem, Jerusalem," from Mendelssohn's *St. Paul*. Miss Gladys James (contralto) will give the following solos: "He Shall Feed His Flock," from the *Messiah* and "But the Lord is Mindful of His Own" from *St. Paul*. Mr. Harold Stroud (tenor) will sing, "If With All Your Hearts," from Mendelssohn's *Eljah*, and Mr. Robert Stokes (baritone) will sing the Recitative, "I Feel the Deity Within" and the Air, "Arm, Arm, Ye Brave," from Handel's *Judas Maccabaeus*. The vocal part of the programme will close with the quartet, "Cast Thy Burden Upon the Lord," and "O Come Everyone That Thirsteth," from *Eljah*. The Station Wireless Orchestra will support these local artists in this programme.

Prehistoric Civilisation in Scotland.

Mr. Ludovic Molellan Mann, F.S.A., will give the first of a special series of talks on "Prehistoric Civilisation in Scotland" on September 24th, from Glasgow Station, when he will describe recent discoveries, the particulars of which have not been made public before. He will speak of the King's Cave, Arran, its inscriptions and its Ogham and Runic Writings, and describe the finding of gold ornaments and bronze axes. These axes must have been deposited about the time that Tutankhamen was alive, and about two centuries before the Siege of Troy.

A Veteran's "Au Revoir."

Mr. Charles Colborn, the veteran variety artist, will say "Au revoir" to listeners from the Glasgow Station at 10.30 p.m. on Friday, September 25th. The occasion is the termination of his walk from London, and he will sing one or two of his old favourite songs, prior to his departure for Canada on September 28th.

"Winners" Again.

At London Station, on Friday, September 25th, half-an-hour's Orchestral Solos, at 8 p.m., will be followed by the 2nd Edition of the *Reverend Extravaganza Winners*. This will be repeated owing to its success when first given some weeks ago. It will again be introduced by Mr. H. El Jeffery, Mr. Raymond Trafford taking the principal rôle.

Happy Music.

"In Happy Mood" summarizes the Cardiff programme for Wednesday, September 23rd, to be rendered by Mr. Herbert Heyner (baritone),

Mr. Sydney Cutham (tenor), and the Station Orchestra. The programme will include the song cycle, "In a Persian Garden," by Liza Lehmann, in which these two vocalists will be assisted by Miss Doris Vane and Miss Esther Coleman.

"Mara" Training Ship Choir.

The choir of the *Mara* Training Ship, numbering about thirty-six boys, will broadcast from the Dundee Station on the afternoon of Saturday, September 28th. They will present a number of unison songs, and two or three part songs.

Dundee Station is opening its season of Schools' Transmissions with a series of talks and demonstration every Friday afternoon, beginning on September 25th. The general subject is "music," and all arrangements are in the hands of Mr. James Adamson, the Director of Music under the Dundee Education Authority.

Youth, Courtship, and Marriage.

A programme of evolution will be given from the Plymouth Station on the evening of September 25th, beginning with an hour of "Youth," when the Follbrook Trio will play the Suite "Joyous Youth" (Costes). This will be followed by an hour of "Courtship," in which Miss Florence Sibley and Miss Olive Wilson, Messrs. Alex. J. Sanders and Hubert Grant will sing the quartet "Love is Meant to Make Us Glad," from *Morris England* (German). The evening will end with half an hour of "Marriage," opening with the "Wedding March," by the Trio, including "Once Again" (Sullivan), by Mr. Alex. J. Sanders; "The Devonshire Wedding" (Lyall Phillips), by Mr. Hubert Grant; and concluding with a duet, "The Lovers," sung by these two vocalists.

The Collards (entertainers) will provide the humour, and the Trio will conclude with "Salut d'Amour" (Elgar).

Established Prize Winners.

The St. John's Church Prize Choir of Blackburn, conducted by Mr. Thomas L. Duerden, the first prize winners at this year's Eisteddfod at Pwllheli, will broadcast from Manchester on Saturday, September 26th. They will include in their programme the test pieces sung by them at the Eisteddfod.

The Northumbrian Pipes.

The chief item of interest in the Nottingham Station programmes next week will be a talk on Thursday, September 34th, by Dr. E. Phillips Barker, M.A., D.Litt., on "Folk Tunes," illustrated by means of the Northumbrian Pipes. Dr. Barker is an acknowledged authority on his subject, and a talk that he gave on a previous occasion was much appreciated.

Birmingham's School Transmissions.

Birmingham Station will resume the School Transmissions on September 22nd. These will take place every Tuesday and Friday afternoon, between 3.45 and 4.15 p.m., and will embrace English literature, on which topic the speaker will be the well-known Principal of the Midland Institute, Principal Alfred Hayes, M.A.; while Mr. J. Humphries, M.A., has consented to give several talks on "Life in the Malay States," followed by descriptions of "Roman Occupation and Excavations in Uriconium."

In addition to these, an important series of talks will be given by Mr. A. J. Sheldon, the well-known Midland musical critic, in which the general idea will be a discussion of "How to tell good songs from bad," with examples from various composers.

Afternoon Music at Hull.

On Monday, September 21st, two new outside broadcasts appear in the Hull programme.

From 4.15 p.m. to 5.15 p.m. music will be relayed from Field's Octagon Café, and between 6 p.m. and 7 p.m. Powolny's Restaurant Bijou Orchestra, under the direction of Mr. Edward Stubbs, will be relayed. This will now give Hull listeners a continuous programme from 3 p.m. until the London Programme is taken at 7 p.m.

Friday, September 25th, will see the inauguration of a series of weekly Football Talks, which should be of great interest to followers of the game.

R.A. Memorial.

It is probable that on Sunday, October 13th, the ceremony in connection with the unveiling of the Royal Artillery Memorial in Hyde Park will be broadcast. According to present plans, the Duke of Connaught will unveil the Memorial and the ceremony will take place about noon.

A Musical Week at Edinburgh.

On Monday, October 12th, a special musical week will begin at the Edinburgh Station. Parts of this will be simultaneously broadcast. The Rt. Hon. J. R. Clynes, M.P., will be one of the speakers on Wednesday, October 14th.

Talks To Look Out For.

Sir Samuel Squire Sprigge, editor of the *Land*, is to give a talk from London on Tuesday, September 15th, on the safeguarding of our national milk supply. The title of his talk will be "Pure Milk." On Wednesday, September 16th, in the topical talk S.R. to all stations, listeners will hear from the inventor, Mr. William Morris, something about the new system of identification which has been called "Monomarks."

Highbrow and Hearty.

For those who like good music, Belfast offers a representative concert on Wednesday, September 18th. The orchestra will play a programme that ranges from Bach to Gustav Holst, and Miss Dorothy Bennett (soprano) and Mr. John Collinson (tenor) will be heard both in operatic arias and groups of songs. Listeners who prefer their programmes in lighter vein will, on the following night, find Mr. Tom Kinniburgh singing "hearty" songs; and Mr. Ronald Gourley, who is making a welcome re-appearance in the Belfast Studio, entertaining at the piano.

Nottingham's Birthday.

Nottingham Station will celebrate its first birthday on Wednesday, September 16th, by means of a concert provided by members of the Staff. As this Staff is exceptionally strong in talent—latent, but suspected—it is anticipated that every set in the neighbourhood will have an exhausting time! On the following Friday, Nottingham listeners will be taken for a tour of the English relay stations.

The Fireside Players.

The "21.5" Fireside Players will return to the programme at Leeds Bradford Station on Wednesday, September 16th, when they will present a one-act comedy, by G. Paston, entitled *Feed the Brute*. This will be directed by Mr. Clifford Beau.

On the following day, Mr. Henry Brerley, in a recital from the studio, will include "Songs of Long Ago," "Celtic Songs" and "Modern Songs."

The Days of Good Queen Bess.

Aberdeen listeners will be carried back to the bygone days of Queen Elizabeth on Tuesday, September 22nd, when vocal and instrumental compositions of the period are to be broadcast from the studio. The "Fantasia for String Quartet," by Orlando Gibbons, will be rendered by the Wireless Quartet, and Miss Kathleen Gillespie will sing a selection of Elizabethan songs.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss SYBIL WADEN (Contralto) will broadcast from various Stations this week.



Miss MARY O'FARRELL, the well-known actress, is playing in "A Woman of No Importance" at Gaiety on September 10th.



Mrs. BEATRICE DA SALVO (Dramatist) will broadcast from Liverpool on September 17th.



Miss GRACE GORDON (Soprano) is to be heard from Bournemouth on September 14th.



Mr. RAY D. AYER, the composer, whose recital of his own songs and compositions will be the special Weekly Feature (S.B. to all Stations) on September 10th.



Miss NADIA POLTAVA (Soprano) is singing at Plymouth on September 10th.



Miss BESSIE SPENCE (Violinist) will play at Glasgow, Aberdeen and Newcastle this week.



The ever-popular DE GROOT who, with the Pictorial Orchestra, makes a welcome return on September 13th with a programme (S.B. from London to other Stations). He will also be heard on Tuesday, September 19th.



Messrs. ROBERT PITT and LANGTON MARKS (Entertainers) broadcasting from London on September 18th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

"THE MAGIC FLUTE," ACT II.

(TUESDAY; RELAYED TO ALL STATIONS EXCEPT DAVENTRY AND LEEDS-BRADFORD.)

MOZART'S last Opera, *Die Zauberflöte* (The Magic Flute), has one of the strangest plots possible, but one of the most delightful scores. It conforms with the popular theatrical taste of the time (1792), combining the fantastic, the exotic, and the comic. Freemasonry was arousing great enthusiasm at that time, and supplies the serious foundation underlying the fanciful plot of this Opera (the librettist and composer were both Freemasons).

No one can fail to appreciate the beauty and variety of the music. It is made up of set songs, Duets, etc., complete in themselves.

Only the barest outline of the plot and the chief characters can be given here.

A young Prince, Tamino, goes through various adventures, trying to win the beautiful Pamina, daughter of the malignant Queen of Night. His adventures include attempts to enter the Temples of Nature, Reason, and Wisdom, which are guarded by Priests. He is alternately helped by Three Geni and hindered by Three Ladies, servants of the Queen of Night. Papageno, a quaint, practical-minded bird-catcher, dressed in feathers, is also in search of a wife.

ACT II.

SCENE I. A solemn Temple ceremony. SARASTRO, Chief Priest (Bass), and other Priests (Tenor and Bass Solists, and Men's Chorus), except Tamino and Papageno for initiation.

SCENE II. TAMINO (Tenor) and PAPAGENO (Baritone) are tempted by the THREE LADIES.

SCENE III. MONOSTATOS (Tenor), a Negro slave who has designs upon PAMINA (Soprano), finds her asleep. He is interrupted by THE QUEEN OF NIGHT (Soprano); later, both are frustrated by Sarastro's arrival.

The rest of the Opera must be summed up in a few words. The Priests impose a Test of Silence on Tamino and Papageno, which the loquacious bird-catcher finds tiresome. All the chief characters have now been introduced except PAPAGENA (Soprano), a charming little Bird-Woman who is won by the bird-catcher after some trouble, including an attempt of his to hang himself. Tamino leads Pamina safely through fire and water by the enchantment of a Magic Flute given him by the THREE GENI.

Papageno has a charm of Magic Bells and a Bird Whistle, which help him along. At last all ends happily, the two pairs of lovers being greeted with general acclamation.

"THE MASTERSINGERS," ACT III.

(THURSDAY; RELAYED TO DAVENTRY AND OTHER STATIONS.)

Wagner's one Comedy Opera, *The Mastersingers of Nuremberg*, is for many people the best work he ever wrote. Its subject is the sixteenth-century musical Guild of townfolk, known as "The Mastersingers."

There is a musical contest, which is really between the pedantic, rule-of-thumb members of the Guild, and those who take the side of Walter, a young Knight who seeks admission to the Guild, and, with the singing of a "Mastersong," the hand of Eva, daughter of the wealthy goldsmith, Pogner. Walter's chief opponent is Beckmesser, the pompous Town Clerk.

A noble figure is Hans Sachs, the cobbler, but much more than a cobbler—a poet and a philosopher, the best loved man in Nuremberg.

Sachs has a tender feeling for Eva, but knows that he is past his youth, and effaces himself, becoming Walter's champion.

ACT III.

Midsummer Day is dawning brightly, the Festival of St. John, the patron Saint of Nuremberg. The great contest of song is to be held this day. Sachs (Bass) is sitting in his room, reading from a large folio. His apprentice, DAVID (Tenor), comes running timidly to him, and a short dialogue between them follows. David aspires to be a journeyman, and sings his song of St. John's Day to Sachs.

Presently Sachs sends him out, then sings his long Monologue, in which he meditates on men's incessant strife with one another, and considers how he may turn it to the furthering of the noble ends he has in view.

WALTER (Tenor), who is the guest of Sachs, now comes down, and exchanges greetings with Sachs. He has had a wonderful dream (which Sachs persuades him, after some hesitation, to make into his PRIZE SONG) of a lovely garden and a beautiful maiden. While he sings, Sachs writes the song down, expressing admiration mingled with criticism. Sachs then takes his guest to prepare for the Festival.

BECKMESSER (Bass) now appears. He tried to persuade Eva the night before, but Sachs made a fool of him, and he even got badly knocked about in a disturbance which occurred.

Now, for some time, he hobbles about painfully. Suddenly he finds Walter's Song, which Sachs has left lying about, and which, as it is in Sachs' handwriting, he takes to be Sachs' own. He pockets it. Sachs returns, and Beckmesser challenges Sachs with being his opponent in the contest, and produces the song. Sachs says he can have it. Beckmesser is delighted, though at first suspicious, and goes off to learn it.

When Beckmesser is gone, EVA (Soprano) enters Sachs' shop, dressed in white. She complains that her shoe, mended by Sachs, hurts her. Such there follows one of the most delicate emotional moments of the Opera: Walter comes down in magnificent knight's costume; he and Eva gaze on one another, Walter sings rapturously, Sachs unobtrusively mends Eva's shoe, singing to himself.

This scene lasts some little time. Eva's nurse, MARDALENE (Soprano), and Sachs' apprentice, David, who are betrothed, both come prepared for the Festival; Sachs calls on them to witness his blessing on Walter and his Song. After the beautiful QUINTET, sung by these five, raising on Walter's "Morning-dream-story," as his song is called, they go off to the Festival place, where horns and trumpets can already be heard sounding.

FINAL SCENE. In the open meadow, there is a scene of merry-making. Burgers of the guilds, banner-bearers, all the townfolk, women, and children are arriving. Last of all come the Mastersingers, with fine pomp and ceremony.

The test is soon told. Beckmesser sings a ludicrous parody of Walter's song; Walter sings the true Prize Song, in its full form, and all the people, even the Mastersingers, are greatly moved. Eva places the laurel wreath on Walter's brow, her father, Pogner, gives them his blessing, Sachs points the moral, and all the people acclaim "Nuremberg's darling, Sachs!"

The Only World-Programme Paper.

See the

RADIO SUPPLEMENT

For Dominion and Foreign Programmes.

Every Friday — 2d.

Listeners' Letters.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest with brevity. The Editorial address is 9-11, Southampton Street, Strand, London, W.C.2.)

"Shanty," "Chanty," or "Shandy"?

(From Sir Richard Terry.)

DEAR SIR,—The witty reduction of absurdity of your correspondent "Nauticus" is a sensible commentary on this foolish controversy—foolish because, had it been started in the old sailing-ship days, it would have been drowned in a burst of Homeric laughter from every shellback afloat.

Sailing ships have vanished; their crews are no more. So now any irresponsible landsman can start dogmatizing with impunity, not only about the spelling and derivation of the word, but also about its pronunciation. This could never have happened in sailing-ship days, for whatever points were then disputable, the one thing beyond argument was the pronunciation.

In those days every sailorman (always, everywhere, and without exception) pronounced the word as "shanty"—alliterating with "shall" and rhyming with "seanty"; yet in these days (ruled by a bit of bogus orthography which never found its way into print until 1869), one finds nearly everybody mispronouncing it "chanty," rhyming with "sautie," and on this grotesque mispronunciation (of which no sailor was ever guilty) has been founded the equally grotesque theory that the word comes from the French *chanteur*.

This exhibition of would-be "scholarship" is only paralleled by that of the learned gentleman who explained why our Tommies in the late war christened the Australian contingent "Diggers." Quoth he: "The Australians fought in the Great War. There you have it—'war'; 'de guerre'; 'digger'; what could be more obvious?"

Ah! what, indeed? When cookbooks "land-lubbers" draw similarly "obvious" deductions about shanties and other nautical matters, one may reasonably class them with the German professor who "had a profound knowledge of all the things that are not so."

Yours, etc.,

R. R. TERRY.

London.

Relaying Foreign Stations.

DEAR SIR,—I read with amazement the protest of your correspondent Mr. Gill, of Leicester, against Daventry's proposal to broadcast foreign programmes once or twice a week.

At present, listeners can select programmes from at least eight main English stations every night, excluding Daventry. As Daventry generally relays the programme from some English station on several nights each week, surely a couple of nights can be easily spared from these duplicated broadcastings.

The relaying of foreign stations will be of interest technically, quite apart from the pleasure we are sure to derive from hearing a different type of programme from that provided in Britain. The standard of music on the Continent is high, and it is narrow-minded to designate foreign programmes as "stuff."

Yours, etc.,

St. Anne's-on-Sea.

E. S. F. LEE.

Long Range Crystal Reception.

DEAR SIR,—It may interest listeners to know that broadcast programmes from "5XX" were heard distinctly by me when south of the island of Madeira, on a receiver (crystal reception only), and quite strongly when 100 miles south of Lisbon.

I have listened to broadcasting stations in all parts of the world, at close range, including Australia, North and South America, India, and Africa, and nowhere does the transmission equal that of "5XX" for clearness.

Yours, etc.,

Eastbourne.

R. J. COOPER.

Listeners' Letters. (Continued from the facing page.) "Studio or Stage?"

DEAR SIR,—May I put in a word on behalf of the "country bumpkin"? We live twenty miles from a town and our entertainments are, therefore, comparatively limited. The theatre is for us (and this must apply to thousands of "country-cousins") to all intents and purposes forbidden, and we hail with delight any announcement of a show or concert to be broadcast. The applause, laughter and stentorian incidental to any performance in a crowded theatre are the sauces that veritably make the dish.

Ninety per cent. of our successful theatrical entertainments would be very tame affairs indeed if performed to an audience of, say, two in an otherwise empty theatre. I utterly disagree that stage broadcasting need be in the least less distinct than that from the studio. We are eighty miles from Daventry, but the ordinary crystal reproduction of *By the Way* from the Apollo recently was absolutely perfect, and for the time being we became one of an audience in a theatre and enjoyed every second of it.

Yours, etc.,
Percy of Dean, G. W. B. B.
Gloucestershire.

"Mingivings of a Mediavalist."

DEAR SIR,—The article under the above title, by Mr. Sidney Dark, in *The Radio Times* would seem to make most of its appeal to any rational being a bump of contradiction!

He does grudgingly admit in a small degree some good in radio; but practically says that the temptations of a crystal set keep us from better use of our time, and furthermore the "current" should only be available on alternate days! Good music, or with some of us even a jazz band, either by radio or gramophone, puts a tired worker into a more Christian frame of mind than a parrot-like repetition of all our faults and shortcomings.

The telephone is not a "curse" to the man far from the doctor, and, like radio, is often the sole means of recalling a friend or relative to the deathbed of someone dear to us.

Even the abused cinema certainly points out to many young girls some of the perils which surround them. Is not that so much to the good? If Mr. Dark is fortunate enough to live another fifty years, I think even he will then admit that radio, amongst other things, has been a real blessing and quite as edifying as entertaining.

Yours, etc.,

Heblen Bridge, H. WALKER.
"Things That Matter."

DEAR SIR,—I wonder if your correspondent who criticises the religious services and addresses broadcast on Sunday evenings realises what they mean to many thousands of sick and suffering people in hospitals and elsewhere, as well as to countless other listeners? For many of these, this is the only teaching of the "things that matter" that they have an opportunity of receiving.

Messages by this means must reach the hearts of many non church-goers as well as those who do go to church, and who appreciate the privilege of so doing.

Yours, etc.,

London, W. ELIZABETH W. PATRICK.
A Licence Suggestion.

DEAR SIR,—I suggest that a wireless licence should take the same form as a motor licence, which a licensee could produce on demand, or show in some place visible to anyone going to his front door—say, the corner of a window nearest the door. It could well be of a size which would make it neither obtrusive nor unsightly, and thus save the holder from unnecessary attention from an inspector under the new Act.

Houlton, YORKS, etc., FRANK B. SLY.

Adventures Under the Sea.*

Divers and Their Work.

IF one were to believe all the stories that one hears, one would get the impression that a diver spends most of his time engaged in life and death struggles with sharks and other marine monsters. As a matter of fact, sharks do not often interfere with divers, but the late A. Lambert, a noted diver, had an exciting adventure with one in the Indian Ocean.

Frightening a Shark.

He was at work on a coal-hulk at Diego Garcia, when a shark annoyed him. It kept on coming nearer day by day, and Lambert used to frighten it away by working his air-escape valve and letting the air out with a rush. After about a week, he got tired of this constant interruption and signalled up to his attendant for a knife and for a rope with a running noose at the end of it. When he had got these articles, he held out his bare hand as bait, and as the shark turned to attack, he stabbed it repeatedly, passed the noose over its body and had it hauled to the surface.

The worst enemy a diver has, amongst the denizens of the deep, is the octopus. If a large octopus gets hold of a diver, it probably becomes necessary to haul both of them up to the surface and to continue the fight on the deck of the salvage craft.

A Fight in Deep Water.

When salvage operations were in progress on the wreck of H.M.S. *Royal George*, so well known from the lines "Toll for the brave, the brave that are no more," etc., a fight occurred between two divers in deep water. The two men in question were called Girvan and Jones, and between the two there was bitter rivalry. Girvan was trying to clear a certain gun, when he was told by Jones that the gun was his, as he had been the first to find it, as this is the unwritten law of divers. Jones refused to give it up, so they had a scrap.

Jones was the lighter of the two, and finding he was getting the worst of it, decided to retreat. He had actually ascended the shot rope a few feet when Girvan got him by the legs. In the ensuing fight, one of the windows of Girvan's helmet got smashed. Fortunately, their attendants had realized that something was wrong, and hauled the two of them up, when Girvan was found to be in a pretty bad state and had to go to hospital. He soon recovered, however, and the two became the best of friends.

Sank Four Times.

A notable wreck where divers were employed was that of H.M.S. *La Lézard*. She was a captured French ship, and was lost off the Dutch coast with about £500,000 on board. She lies on a sandy bottom, and, in consequence, gets buried in sand, with the result that she has first to be found, and then powerful suction dredgers have to be used to remove the sand, but in spite of this, over £100,000 has been recovered.

There was also the case of ss. *Hypatia*, which sank off Gibraltar. The salvage people sent their divers down, patched her up, and raised her, whereupon she promptly sank again. She did this no less than four times, which must have nearly broken the hearts of her salvors. However, the fifth time was lucky and they got her in.

To come to recent times: there is that wonderful diving feat by which £4,750,000 sterling, out of £5,000,000 lost, was recovered from the wreck of the *Lauriad*. She was carrying £5,000,000 in gold to the United States when she was torpedoed by a German.

*By Commander E. G. De B. Jukes Hughes, R.N., in a Talk from Glasgow.

submarine and sunk in 120ft. of water, off the coast of Donegal.

Operations were first started during the war, and were under the direction of Commander Danant, R.N., who, with Lieut. Catto, R.N., holds the deep-water record for practical work. This depth was thirty-five fathoms, or 210ft. One day, a German submarine appeared, with the result that the salvage ship had to cut and run without having time to haul the diver up quietly. You can imagine what the diver's feelings were on finding himself whirled off his feet and towed along.

Black Treasures.

Eventually, they got him into the salvage craft and put him into the decompressing chamber. Incidentally, talking in compressed air makes the voice very squeaky, and it is almost impossible to whistle. The second spring, the sides of the ship were found to have collapsed and explosives had to be used. Then the treasure got buried in sand and powerful suction pumps had to be used to remove it.

An exciting case of the recovery of treasure was that of the *Homelle Mitchell*, which was wrecked on the Lousanna Rock, off the mouth of the Yangtze. She had specie to the value of £50,000 on board. A Captain Lodge undertook the salvage of the specie, and having engaged two experienced divers, Messrs. Ridyard and Penk, proceeded to Shanghai, where he chartered the pilot cutter *Maggie*.

Chased by Pirates.

After searching at depths of from 120ft. to 180ft., the wreck was found, but it was also discovered that the after part, containing the treasure, had slipped off the ledge on which the ship had rested, and had dropped down into about twenty-six fathoms. Ridyard eventually got into the treasure room and found that the boxes had been eaten away by worms, and that the dollars were lying about. He made four successful trips, on the last one of which he sent up the contents of about sixty-four boxes.

When he got up he was thirsty, so Penk said he would go to the top of the island and get him some spring water. When he got there he looked round, and saw a large number of junks bearing down on the island, so hurried back and told Captain Lodge, who soon realized they were pirates. The cable was slipped, but as there was very little wind, they had to have recourse to oars. Ridyard, though rather exhausted, helping. Eventually a breeze sprang up, and, helped by the darkness, they evaded the pirates and got into Shanghai.

A Gallant Feat.

Another case was that of the *Alphonse XII*, which sank in 163ft. of water off Grand Canary. The late A. Lambert, whom I mentioned in connection with the shark episode, succeeded in getting £70,000 in gold.

Lambert was the hero of a gallant feat in connection with the Severn Tunnel some years ago, when it got flooded. A door in a drainage tunnel had been left open. This door was about a quarter of a mile from the shaft, where the water rose forty feet.

On this occasion a self-contained diving dress was used. It was the first time Lambert had been in this type of dress, so he had an hour or two's instruction and then set off to see what he could do. In places there was deep mud, and at one spot there was, owing to fall, only just room for him to crawl through. Eventually, after being away for an hour and a half, he returned for a smaller pickaxe, having done something towards closing the door. Later, he went down and completed the job.

PROGRAMMES FOR SUNDAY (Sept. 13th.)

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The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 509.

2LO LONDON. 365 M.

The Gratorio
"St. Paul"
Mendelssohn.
S.B. to other Stations.
ELSIE SUDARY (Soprano).
JEAN ROPER (Contralto).
LEONARD LOVEMSEY (Tenor).
HAROLD WILLIAMS (Baritone).
THE WIRELESS CHORUS
And SYMPHONY ORCHESTRA:
Conducted by PERCY PITT.

8.0 The Bells of St. Martin's.
8.15 A Simple Service
in which all people can join.
With an Address by
The Rev. C. H. RITCHIE, Proctor.
Relayed from St. Martin-in-the-Fields.
S.B. to other Stations.

9.0 DE GROOT
and
THE PICCADILLY ORCHESTRA
DOROTHY BENNETT (Soprano).
Relayed from the Piccadilly Hotel, London.
S.B. to other Stations.

10.0 TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GEN-
ERAL NEWS BULLETIN. S.B. to all
Stations.

Local News.
10.15 De Groot and the Piccadilly Orchestra
(Continued).
10.30—Close down.

5IT BIRMINGHAM. 479 M.

3.30-5.30. Concert
by
THE STATION AUGMENTED
ORCHESTRA.
Conductor, JOSEPH LEWIS.
ASTRA DESMOND (Contralto).
LEONARD DENNIS (Violoncello).
THE ORCHESTRA.
Overture, "Robespierre," Op. 55 ... Liszt.
"Ave Maria" ... Schubert.
ASTRA DESMOND.
Orchestra Mai Fu (large) ... Handel.
Agnes Dei ... Riet.
THE ORCHESTRA.
Symphonic Poem, "Mazurka" ... Liszt.
"Liebestraum" (Nocturne III) ... Liszt.
First, arr. Jungnickel.
LEONARD DENNIS.

Ave ... Matheson.
Miserere ... Haydn.
Sarabande ... Handel.
Allegro con brio ... Grieg.
ASTRA DESMOND.
"There Be Name of Beauty's Daughters"
Irene Atkins.
"O Lily, Lady of Loveliness"
Maurice Beale.
"The Spring Is At the Door" ... Quilter.
"A Birthday" ... Cyril Scott.
"Easter Hymn" ... arr. Frank Bridge.
THE ORCHESTRA.
Serenade ... Percy Pitt.
LEONARD DENNIS.
Sonata in D Minor ... Corelli.

THE ORCHESTRA.
Suite, "Wood of Youth," No. 2 ... Elgar.
"March" ... "The Little Bells" ... "Moths
and Butterflies" ... "The Fountain" ...
"The Lane Bear" ... "The Wild
Bear."

8.30 Studio Service.
Hymn, "Our Blest Redeemer, Ever He
Breathed" (English Hymnal, No. 157).
Reading.
Anthem, "Doth Not Wisdom Cry?"
Religious Address by the Rev. J. SCAR-
LETT, Bookery Road Primitive Metho-
dist Church, Handsworth.
Hymn, "Captains of the Heavenly Host"
(English Hymnal, No. 177).

9.0 DE GROOT and THE PICCADILLY
ORCHESTRA. S.B. from London.

10.0 WEATHER FORECAST and NEWS.
S.B. from London.

Local News.
10.15 De Groot and the Piccadilly Orchestra
(Continued).
10.30—Close down.

6BM BOURNEMOUTH. 386 M.

3.0 BAND OF THE ROYAL TANK CORPS.
GERALD ADAMS (Tenor).
—Relayed from
South Parade Pier, Southsea.
4.30-5.0 ANNE FARNELL-WATSON and
ERNEST LUSH
(Double Pianoforte Recital).
Variations sur une Theme
(Beethoven) ... Saint-Saëns.
Scherzo ... Schumann.
Andante ... Schumann.

8.30 Choir of the
Primitive Methodist Church, Winton.
Chairman, C. E. BENT.
Hymn No. 10, P.M. Hymnal Supplement.
Anthem, "What Are These?" ... J. Stainer.
8.40—Bible Reading.
The Rev. GEORGE PREBLE: Religious
Address.

8.50 THE CHOIR.
Anthem, "O Saviour of the World" ... J. Goss.
Hymn No. 262, P.M. Hymnal Supplement.

9.0 DE GROOT and THE PICCADILLY
ORCHESTRA. S.B. from London.

10.0 WEATHER FORECAST and NEWS.
S.B. from London.

Local News.
10.15 De Groot and the Piccadilly Orchestra
(Continued).
10.30—Close down.

5WA CARDIFF. 353 M.

3.30-5.30—Mendelssohn's Oratorio, "ST.
PAUL." S.B. from London.

6.30 Religious Service,
relayed from
Roath Road Wesleyan Church.
Preacher, The Rev. CHARLES FENELEY.
8.0-8.30—Service for the Sick.

9.0 DE GROOT and THE PICCADILLY
ORCHESTRA. S.B. from London.

10.0 WEATHER FORECAST and NEWS.
S.B. from London.

Local News.
10.15 De Groot and the Piccadilly Orchestra
(Continued).
10.30—"The Silent Fellowship."
11.0—Close down.

2ZY MANCHESTER. 378 M.

PERFECTION SOAP WORKS BAND.
Conductor, J. BLACKBURN.
HELENA TAYLOR (Messa-Soprano).
TOM SHERLOCK (Baritone).

3.30 THE BAND.
March, "Entry of the Gladiators" ... Puccini.
Overture, "Lindisfarne" ... Kalfs Rite.
HELENA TAYLOR.
"Serenade" ...
"Sondax" ...
"We Wandered" ...
"To a Nightingale" ...

THE BAND.
Cornet Duell, "Dot and Carry" ... White.
(Soloists, Messrs. HARPER and
MAHONEY).
Selection from the Works of Weber.
TOM SHERLOCK.

"A Pleading" ... Tchaikovsky.
"Field Marshal Death" ... Moniuschko.
"Night" ... Rimsky-Korsakov.

THE BAND.
Intermezzo, "Bells Across the Meadows" ... Schumann.
Trombone Solo, "The Winning Spirit" ...
(Soloist, H. G. TURNER).
HELENA TAYLOR.

Negro Spirituals ...
"Dat Lonesome Road" ...
"Knows" ...
"De Weary Traveler" ...
"I'll Hear De Trumpet" ...
TOM SHERLOCK.

"The Last Chord" ... Sullivan.
"Why Do the Nations?" ... Handel.
THE BAND.
"Selection, "Machbeth" ... Kipling.
Prelude ... Bachmann.

5.30-5.45—For the Children.
8.15—Service relayed from St. Martin-in-the-
Fields. S.B. from London.

9.0 DE GROOT and THE PICCADILLY
ORCHESTRA. S.B. from London.

10.0 WEATHER FORECAST and NEWS.
S.B. from London.

Local News.
10.15 De Groot and the Piccadilly Orchestra
(Continued).
10.30—Close down.

5NO NEWCASTLE. 403 M.

3.30-5.30—Mendelssohn's Oratorio, "ST.
PAUL." S.B. from London.

8.30 THE R.L.C.W. MALE QUARTET.
Hymn, "Thine For Ever, God of Love"
(A. and M., No. 280).

Bible Reading.
Anthem, "A Farewell" ... James.
Address by the Rev. LEONARD SYKES.

THE QUARTET.
Hymn, "Blessed are the Pure in Heart"
(A. and M., No. 261).
Prayer.
Vesper, No. 5 (P.M. Supplement).

9.0 DE GROOT and THE PICCADILLY
ORCHESTRA. S.B. from London.

10.0 WEATHER FORECAST and NEWS.
S.B. from London.

Local News.
10.15 De Groot and the Piccadilly Orchestra
(Continued).
10.30—Close down.

2BD ABERDEEN. 495 M.

3.30-5.30—Mendelssohn's Oratorio, "ST.
PAUL." S.B. from London.

8.30 Studio Service.
St. Paul's Episcopal Church Choir.
Hymn, "At Even, Ere the Sun was Set"
(A. and M., No. 20).
Prayer.
Bible Reading.
THE CHOIR.
Anthem, "Agnus Dei" ... Elgar.

Sunday's Programme.

(Continued from the facing page.)

The Rev. HARRY ALLEN, M.A., St. Paul's Episcopal Church: Religious Address.

THE CHOIR.

Hymns, "The Radiant Morn" (A and M, No. 19).
Vesper.

- 9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. S.B. from London.
10.0.—WEATHER FORECAST and NEWS. S.B. from London.
Local News.
10.15.—De Groot and the Piccadilly Orchestra (Continued).
10.30.—Close down.

55C **GLASGOW.** 422 M.
3.30-5.30.

Light Orchestral Programme.

IAN MACPHERSON (Pianist).

THE STATION ORCHESTRA:

Conducted by

HERBERT A. CARPENTERS.

THE ORCHESTRA.

- 3.30. Overture, "Don Giovanni" Mozart
Ballet Music, "Le Cid" Massenet
3.55. IAN MACPHERSON.
"Doh, Vieni Alla Finestra" ("Don Giovanni") Mozart
"Wolfen's Address" ("Tannhäuser") Wagner
"What Would I Do For My Queen?" ("Eusebia") George Thomson
(All with Orchestral Accompaniment.)
4.10. THE ORCHESTRA.
Symphonic Poem, "Elisava" Scriabin
Suite No. 1 Mussorgsky
Menuet (Divertimento in D) Mozart
4.25. IAN MACPHERSON.
"Arabian Melody" Berceuse
"The Lullaby Song" Mr. Branscombe
"Go, Lovely Rose" Quilter
"I Love My God" Ernest Bullock
4.40. THE ORCHESTRA.
Airs de Dances, "Le Roi S'Amuse" Debussy
"A Musical Snuff Box" Lindor
"Melodie Arabesque" Glazounov
"Hymn to the Sun" The Golden Cockerel
Overture, "Rienzi" Wagner

- 5.30. Studio Service.
Choir: Hymns, "Lord of Mercy and of Might" (No. 111).
Scripture Reading.
The Rev. DUFF MACDONALD, D.D., South Dalziel Parish Church, Motherwell: Religious Address.
Choir: Paraphrase No. 60, "Father of Peace and God of Love."
Prayer.
Choir: Psalm No. 103, Verses 1 to 4, "O Thou My Soul, Bless God the Lord."

- 9.0. THE WIRELESS QUARTET.
AMY SAMUEL (Soprano).
S.B. to Dundee.
THE QUARTET.
Selection, "Mason Locomot" Puccini
Suite, "Intermezzo" Rameau
AMY SAMUEL.
"Elizabeth's Prayer" ("Tannhäuser") Wagner
"The Underneath" Cyril Scott
"The Sandman's Lullaby" Humperdick
THE QUARTET.
Fantasia, "Sabbath and Sabbath" Saint-Saëns
"Ballet Ruse" Liszt

- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
Local News.
10.15. AMY SAMUEL.
"Three Aspects" H. H. Parry
"A Spirit Flower" Campbell Tipton
"Cradle Song" Jörn-Jelt
10.30.—Close down.

HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

DAVENTRY.

5XX 1,600 M.

SUNDAY, September 13th.

DAILY at 10.30 a.m.—Time Signal from BIG BEN and WEATHER FORECAST.
3.30-5.30. Programmes S.B. from London.
8.0-10.30.

MONDAY, September 14th.

1.0 p.m.—Time Signal from Greenwich.

4.0.—Programme S.B. from London.

8.0. Acts II. and III. of the Opera,

"Rigoletto"

(Verdi).

Performed by the

BRITISH NATIONAL OPERA COMPANY.

Relayed from the

Theatre Royal, Leeds.

9.25.—THE BAND OF H.M. ROYAL AIR

FORCE. Relayed from the

N.A.R.M.A.T. Wireless Exhibition at

the Royal Albert Hall.

10.0-10.45.—Programme S.B. from London.

TUESDAY, September 15th.

1.0-2.0. Programmes S.B. from London.

4.0-5.30.]

8.30.

"Winners"

(3rd Edition).

A Revue of Extravaganzas

in Three Acts

by Far Too Many People.

Arranged and Directed by

R. E. JEFFREY.

Introducing:

"The Arcadians," "A Country Girl,"

"The Grand Duchess," "The Belle of

New York," "San Toy," "The Catch of

the Season," "The Maid of the Mountains,"

"The Gipsies," "The Runaway Girl,"

"The Merry Widow," "A Chinese Honey-

room," "The Leading Lady," Juvenile

Lead, and Peppery Old Father with Beauty

Chorus will be in attendance, the whole

being harmoniously united by BERYL

RIGGS, WINIFRED DAVIS, JAMES

WILKINSON, GEORGE PIZZEY, and

RAYMOND TRAFFORD.

10.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 16th.

1.0.—Time Signal from Greenwich.

4.0.—Programme S.B. from London.

9.15.

Act III. of the Opera,

"The Tales of Hoffmann"

(Offenbach).

Performed by the

BRITISH NATIONAL OPERA COMPANY.

Relayed from the Theatre Royal, Leeds.

10.10.—WEATHER FORECAST and NEWS.
10.20-10.45.—Programme S.B. from London.

THURSDAY, September 17th.

1.0-2.0. Programmes S.B. from London.

4.0-5.0.]

An Hour of Variety.

THE MAYFAIR SINGERS.

BEATRICE DE HOLTHOIR (Dramatist).

CHRISTINE HAWKES

(English Concertina).

CHARLES STAINER (Solo Banjo).

CHARLES STAINER.

8.0. "Georgia Medley" Masley

"The Minstrel Man" Grimsbury

THE SINGERS.

"Come, Let Us All A-Maying Go" Atterbury

"The Auld Hoose" Mr. Ballman

"Come, Ladies and Lads" Christine Hawkes.

"Ave Maria" Schubert-Winkel

Rondino Hoffmann-Kreidler

BEATRICE DE HOLTHOIR

in a Minstrel Recital,

including French and English Poems, and

original English and American Character

Impressions.

CHARLES STAINER.

"Jogging Along" Masley

"Chorus" Stainer

THE SINGERS.

"By Colla's Arbor" Masley

"Linden Lea" (By Request) P. Williams

CHRISTINE HAWKES.

Poems Fillick

Berceuse G. Cui

"Chanson de Route" Percy Elliott

9.0. Act III. of the Opera,

"The Masteringers"

(Wagner).

Performed by the

BRITISH NATIONAL OPERA COMPANY.

Relayed from the Theatre Royal, Leeds.

10.30-11.30.—Programme S.B. from London.

FRIDAY, September 18th.

1.0-2.0.—Programme S.B. from London.

4.0-5.0.—Programme S.B. from London.

8.0.—THE BAND of the R.A.F., relayed from

the N.A.R.M.A.T. Exhibition at the Royal

Albert Hall.

9.0.—RONALD FRANKAU'S CABARET

KITTENS. Relayed from the Summer

Pavilion, Shadsworth.

10.0-10.45.—Programme S.B. from London.

SATURDAY, September 19th.

4.0.—Programme S.B. from London.

5.0.—Programme S.B. from Birmingham.

10.0-12.0.—Programme S.B. from London.

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PROGRAMMES FOR MONDAY (Sept. 14th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 509.

2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich.
 1.9.—Time Signal from Greenwich. "How the Buns Finished Trouspassers," by Major A. R. T. Haverfield.
 4.12.—Programme of Music by the St. Hilda Colliery Band, relayed from the Lake Bandstand, Wexley.
 5.12.—CHILDREN'S CORNER: Piano Solos by Auntie Sophie. "Tom Brown's School Days" (Story No. 1), told by Uncle Rex. "A Night on a Herring Dolly."
 Children's Letters.
 8.0.—Light Music. *S.B. to other Stations.*
 8.40.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
 7.0.—TIME SIGNAL FROM BIG BEN.
 WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mr. W. W. BURNHAM, on "An Anniversary Exhibition. *S.B. to all Stations except Belfast.*
 7.25.—Musical Interlude. *S.B. to all Stations except Belfast.*
 7.40.—Capt. J. FROST: "The Making of the R.T. and All Dry Batteries." *S.B. to other Stations.*
British Regimental Marches.
 8.0.—THE BUGLES, PIPERS, AND DRUMMERS of H.M. SCOTS GUARDS. THE "2LO" MILITARY BAND.
 Playing more of the famous Regimental Marches of the British Army.
 Descriptive Talk given by WALTER WOOD.
 8.45.—THE BAND.
 "The Warrior's Greeting" W. Clegh
 "March" Sullivan
 "HE WHO SANG BEFORE BREAKFAST."
 A Comedy in One Act by Henry Stewart.
 Betty Sylvester (Housekeeper to her Father) KATHLEEN VAUGHAN
 Claude Sylvester (Her Brother) HENRY OSCAR
 The Rev. Sylvester Sylvester (Their Father) TAVIER PENNA
 Mahala Kent (The Rectory Maid) J. M. BARNES
 9.15.—YORK and BRIAN in Mirthful Melodies.

"FETCHING THE DOCTOR."

A Comedy Sketch by Mabel Constanduros.

A Traveller HENRY OSCAR
 A Mouse-grown Man FRWLASS LLEWELLYN

THE BAND.

"Moonlight Dance" Flack
 Selection, "Reminiscences of Ireland" Fred Godfrey

March, "Conscience" Anton Tyrnahl
 10.0.—TIME SIGNAL FROM GREENWICH.
 WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations and Local News.*

5IT BIRMINGHAM. 479 M.

- 3.45.—The Station Wind Quintet.
 4.45.—Afternoon Topics: Sidney Rogers. F.R.H.S., "Balls Growing Indebted." Angus Sanders (Contralto).
 5.15.—CHILDREN'S CORNER.
 5.55.—Children's Letters.
 6.0.—LOZELL'S PICTURE HOUSE ORCHESTRA:
 Conductor—PAUL RIMMER.
 March, "Lotus" Gange

THE EXPERIMENTAL TRANSMISSION for Amateur Wireless Engineers will be carried out by ABERDEEN STATION, 10.45-11.15.

- Value, "Invitation to the Valse" Weber
 Overture, "Hungary Lasso" Kral
 Fox-trot, "Toy Drum Major" Nicholls
 NIGEL DALLAWAY (Solo Pianoforte).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. W. W. BURNHAM. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.40.—Capt. J. FROST. *S.B. from London.*
 8.0.—

"RIGOLETTO."

Act II.

(Favio)

Performed by the BRITISH NATIONAL OPERA COMPANY.

Relayed from the Theatre Royal, Leeds.

- 8.40.—Music—Song—Humour.
 THE STATION ORCHESTRA.
 INGRAM BENNING (Tenor).
 YVETTE (A Quaint Comedienne).
 THE ORCHESTRA.
 Overture, "The Comedy of Errors" Plac
 INGRAM BENNING.
 "Ah, Moon of My Delight" Lehar
 "The Faithful Heart" Quaker
 YVETTE.
 "Makes a Stump Speech" Wallis Arthur
 THE ORCHESTRA.
 "Petite Suite" Chaminade
 "Air Italien"; "Air Russe"; "Espagnol" YVETTE will sing

"Ze Look in ze Eye" Ashe and Dallaway
 "Ze English Way" Ashe and Dallaway
 "A Good Night Wish" INGRAM BENNING.

"Little Brown Cottage" Dickson
 "Ring, Bells, Ring" Day
 THE ORCHESTRA.

Selection, "The Golden Mole" Nauda
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*

10.15.—Interlude Protean—No. 3.

S.B. to other Stations.

"VISION."

Specially Written by JOHN OVERTON

for PERCY EDGAR.

Who will play the following characters in the order named:

Hiram P. Otis An American
 Sergt. Collins A Commissioner
 Percy Edgar Himself
 Michael Pearl An Old Blind Man
 John o' Dreams

10.45.—Close down.

6BM BOURNEMOUTH. 386 M.

3.45.—Talk on "Wimbledon Internationalists," by Major Cooper-Hunt (Camb. Univ. First Six and Hants County). Orchestra and Dance Band, relayed from the Bungalow Café, Southampton. Musical Director: Arthur Pickert.

5.15.—CHILDREN'S CORNER: Songs and Stories, etc.
 5.50.—Children's Letters.
 5.55.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
 6.0.—Scholars' Hall Hour: "British Pioneers in Engineering and Science," by B. M. Clark, B.Sc.
 6.30.—Musical Interlude.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. W. W. BURNHAM. *S.B. from London.*

- 7.25.—Musical Interlude. *S.B. from London.*
 7.40.—Capt. J. FROST. *S.B. from London.*
 GRACE GORDON (Soprano).
 ENID CRICKSHANK (Contralto).
 ERIC GREEN (Tenor).
 TOPLISS GREEN (Baritone).
 THE WIRELESS ORCHESTRA.
 Conducted by Capt. W. A. FEATHERSTONE.
 An Host of

Musical Comedy.

THE ORCHESTRA.

- Selection, "Madame Pompadour" Leo Fall
 8.10.—TOPLISS GREEN.
 "Queen of My Heart" Cellier
 "Star of My Soul" S. Jones
 8.15.—GRACE GORDON.
 "Babes" ("The Happy Day") Jones and Babes
 "Waltz Song" ("The Merry Widow") Lehar
 "Star of Fate" ("Catherine") Tchaikovsky
 "They All Follow Me" ("Belle of New York") Kerker
 8.20.—THE ORCHESTRA.
 Selection, "The Street Singer" Francis Simpson

8.30.—GRACE GORDON.

- "Love Me Now" ("Madame Pompadour") Leo Fall
 "The Sleepy Canal" ("Miss Hock of Holland") Babes
 "Waltz Song" ("The Southern Maid") Francis Simpson

8.35.—TOPLISS GREEN.

- "If Love's Content" German
 "Four Jolly Sailors" German

8.40.—THE ORCHESTRA.

- Selection, "Kalinka" Prial
 8.50.—GRACE GORDON and TOPLISS GREEN.

- "The Swing Song" Messenger
 "Conqueror of My Heart" Tchaikovsky
 "Barcarolle" Offenbach

An Hour with Edward German.

THE ORCHESTRA.

- Overture, "Neil Gwynn" 9.0.
 ERIC GREEN.
 Selected Songs. 9.10.

9.15.—ENID CRICKSHANK.

- Selected Songs. 9.20.
 THE ORCHESTRA.
 Selection, "Merrie England." 9.30.

9.30.—ENID CRICKSHANK.

- Selected Songs. 9.35.
 ERIC GREEN.
 Selected Songs. 9.40.

THE ORCHESTRA.

- "Three Dances" ("Henry VIII"). 9.50.—ENID CRICKSHANK and ERIC GREEN.
 Duets.

10.0.—WEATHER FORECAST and NEWS.

- S.B. from London. Local News.*
 10.15.—PROTEAN INTERLUDE. *S.B. from Birmingham.*
 10.45.—Close down.

5WA CARDIFF. 353 M.

11.30-12.30.—The Band of the Gordon Highlanders, relayed from the Institution Gardens, Bath.

3.0-4.30.—The Band of the Gordon Highlanders, relayed from the Royal Victoria Park, *Exeter.*

5.0.—"SWA'S" "FIVE O'CLOCKS."

5.30.—CHILDREN'S CORNER.
 6.5.—"The Letter Box."

6.15-6.30.—"Teens Corner": "Photography with a System," by Mr. T. J. Lewis.

6.30.—Musical Interlude. *S.B. from London.*

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. W. W. BURNHAM. *S.B. from London.*

7.25.—Musical Interlude. *S.B. from London.*

7.40.—Capt. J. FROST. *S.B. from London.*

PROGRAMMES FOR MONDAY (Sept. 14th.)

The letters "S.B." printed in italics in these programmes signify that the programme is broadcast on the station mentioned.

O Earth, What Changes Thou Hast Seen

CARMEN HILL, Mezzo-Soprano
 Conducted by
THE STATION ORCHESTRA
 Conducted by
WARWICK BRATHWAITE
THE ORCHESTRA
 Also: "The Blue Danube"
 "Gondoliers," "Beauties of Ireland"
 Overture, "The ..."

AN HOUR IN A MID-VICTORIAN

By **Thorne Fitch**
 Program: 1867
 Mrs. Pathbury Pannecote (Hon.
 Alberta, her Daughter
 Col. Tupper Fox (her Cousin
 Clara Fitch
 Albert Panton
 Frederick Bligh Bond

THE ORCHESTRA

THE PLAYERS

10 MINUTES OF PROGRESS

1. Extraneous by
 Pyrene Power
 Dr. Potts-John-Glasgow
 Henry John-Glasgow
 Walter John-Glasgow
 Robert Hoyt
 St. Beveland Hoyt
 Laurence B. Vancouver

THE ORCHESTRA

"Hallelujah"
 (Hallelujah Melody for Harp, Cello, and
 Ty ...)
 Suite for Small Orchestra
 Polka, Walse, Galop

WEATHER FORECAST and NEWS

PROTEAN INTERLUDE

Close down

2ZY MANCHESTER. 378 M.

The Crosswell Colliery Institute Band,

relayed from the Municipal Orchestra,

Southport.

4.0-4.15. Afternoon Talk

5.15. CHILDREN'S CORNER

6.0-6.15. Programme S.B. from London

Mr. W. W. BURNHAM S.B. from London

Orchestra Songs Humour.

LAWRENCE WILKINSON (Tenor).

HUGH BEECH

(Lancashire and Derbyshire)

THE 2ZY ORCHESTRA

THE ORCHESTRA

Overture, Le Songe d'une Nuit d'été

1. A Midsummer Night's Dream

LAWRENCE WILKINSON

thunder, Arab, ...

THE ORCHESTRA

THE ORCHESTRA

Doing Liverpool

Cartoonist

THE ORCHESTRA

LAWRENCE WILKINSON

A F ...

THE ORCHESTRA

HUGH BEECH

One to the ...

A Life on the Way

THE ORCHESTRA

Solo ...

By Request

Song Recital

ASTRA 1250 N. 100 M.

My Lovely Celia

The Pretty Creature

Spanish Ladies (Sea Shanty)

The Lament of Isis

Erno Fogy

A Feast of ...

On ...

Let ...

WEATHER FORECAST and NEWS

PROTEAN INTERLUDE

Close down

ENO NEWCASTLE. 403 M.

Music from Fenwick's Terra in Tea Room

Soprano

CHILDREN'S CORNER

Boys' Brigade, Boys

Church Lads' Brigade News

Parsons' Corner Mr. R. W. Whiddell

"Notes on the Comparative Values of

Food Stuffs" (11)

WEATHER FORECAST and NEWS

S.B. from London

Mr. W. W. BURNHAM S.B. from London

Music ...

Cap ...

With Jack and Tommy

THE ORCHESTRA

Conductor, EDWARD CLARK

THE ORCHESTRA

March, "On the Quarter Deck"

GEORGE FIDDLE

Rolling in Fanning Birkens

An Old Salt's Yarn

JACK ALLERTON

Warrior ...

THE ORCHESTRA

The Daughter of the Regiment

GEORGE FIDDLE

The Old Superb

Devon, O Devon

Songs in Wind and of the

Rain

JACK ALLERTON

Rain-T-Tan-T Follow the Drum

Hinky Dinky Parlay Voo

THE ORCHESTRA

Map ...

Symphony Concert Songs

THE STATION SYMPHONY

ORCHESTRA

Conductor EDWARD CLARK

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have pre-

pared a handsome case in red cloth with

gift lettering for "The Radio Times,"

complete with cord down the back to hold

a copy of this publication. A pencil is in-

dispensable to the listener during the course

of the programme, and this is included

conveniently in a slot at the side. Listeners

should order this to-day from any News-

agent. It is published at 2s. 6d., or send

4d. extra to cover postage for a copy from

the Publisher, "The Radio Times," 8-11,

Southampton Street, Strand, London,

W.C.2.

The Castles of Prometh

HERBERT HYSNER (1)

THE ORCHESTRA

HERBERT HYSNER

Sea Shanties

Liverpool Girls

THE ORCHESTRA

Solo from Incidental Music to Gozzi's

Comedy, "Tartarus"

WEATHER FORECAST and NEWS

PROTEAN INTERLUDE

Close down

2BD ABERDEEN. 495 M.

Morning Transmission, Gramophone

Music

Afternoon Topics. The Wireless Dance

ORCHESTRA

CHILDREN'S CORNER

Favourite Songs, by Auntie Mary

Boy Scouts' News Bulletin

Girl Guides' News Bulletin

Steadman's Symphony Orchest

played from the Electric Theatre

WEATHER FORECAST and NEWS

S.B. from London

Mr. W. W. BURNHAM S.B. from London

Music ...

Mr. G. M. FRASER, City Librarian

A Historical Walk to the Loch at

Close down

Everybody's Programme

MAVIS BENNETT (Soprano)

MILICENT WARD (Soprano)

VIOLET LUDWIG (Violin)

MARGARET LUDWIG (Pianoforte)

NORMAN WILLIAMS (Baritone)

NEIL McLEAN (Tenor)

THE "2BD" REPERTORY PLAYERS

THE WIRELESS ORCHESTRA

MAVIS BENNETT

"Then He Sat Down" ...

Songs ...

The Willow Song (Othello)

Close down

NORMAN WILLIAMS

When the King Went Forth to War

"Arise, Ye Subterranean Winds"

Boat Song ("Bambino Woods")

"Five Eyes"

Recital by

MILICENT WARD

MARGARET LUDWIG

VIOLET LUDWIG

Violet Solo

Sonata in F Major

Violet Solo

Soprano Solos

Vieni d'Arte ("Teresa")

Super Vento

Pianoforte Solo

Polemico in A Flat

Violin Solo

Sonata in G Minor

Soprano Solos

Ständchen ("With Violin Obligato)

A Pastoral

Violin Solo

Romance

Dragon Flies

Pianoforte Solo

Romance

Claro de Luna

Soprano Solos

In the Silence of Night

Solo

Love + Philosophy

NORMAN WILLIAMS

An Enchanted Love Lullaby

Kilmahilly's Galley

Continued in column 3, page 522

THE CHILDREN'S CORNER.

NEWS FROM THE AUNTS AND UNCLES.

A Mysterious Personage.

Will all the 210 children please turn on their radios at 10.15 on September 11th. Those who have had no action must knock in their handkerchiefs or keep their fingers crossed, or do something like that to remind them. On Wednesday there is going to be a musical treat by Miss Constance Jenkins, a well-known singer of Old English songs. Miss Jenkins is bringing with her a personage known as Sir W. Fred Galsworthy M.P., M.C. H. only has not a name, and M.P. does not stand for Master of Parliament or M.P.H. for Master of Fox Hounds, as you might think. Who he is, and what his letters stand for is a secret. Sir Wilfred will speak a few words and then, exactly, but he will talk for a long time and listen for him.

On Thursday Luck Leslie will be back from his holiday and eager for his Zoo Class again. Luck Leslie is a very unusual and clever person, and his talks are very popular—as indeed, they are.

Special Concerts at Birmingham.

The children of Birmingham Radio Circle will be pleased to hear that the special Children's Concerts which were such a feature of last year's programmes, will begin again on October 3rd, and will be held on the first Sunday of each month.

Uncle Edgar will be glad to receive any applications from those who would like to sing, or play any instrument at any of these parties.

'Fairy Fisher'

The nights are growing dark and children are now looking forward to the 'Fairy Fisher', which begins on the first Saturday of October. A general invitation is extended to all members of the Dundee Radio Circle to take part in a little bit of fun.

The junior and senior choirs resume their practices under A. J. B. R. and A. J. B. R. has her verse-speaking choir.

Dundee's Photographic Competition.

The holiday season is almost at an end, and there is keen excitement as to the result of the Photographic Competition arranged for members of the Dundee Radio Circle. A large and varied collection has been hung in the studio and the judging will not be an easy matter. 'How is still time to send in prints, as the 'Juggles' Day' will be Wednesday September 16th, and the winners will be announced that day.

Back From the Holidays.

The Plymouth Station aeroplane has been so overworked that a new and improved model with larger accommodation had to be chartered, to bring Auntie Gert back from her holidays at Pargaton and Auntie Wanda back from her holidays in North Wales on two successive days, after taking Uncle Jim and I away to the North Cornish coast for his holiday.

It is surprising how much time the Aunties and Uncles find to devote to real entertainment for the Radio Plymouth listeners now that this modern service of aerial travel has been introduced.

In the absence of a sea plane, however, it is

almost certain that when Uncle Clarence leaves shortly for Normandy, he will cross the Channel from Plymouth in the orthodox sailor fashion rather than risk engine trouble overhead and the disastrous consequences of a forced landing in the water.

At the Sound of the Magic Gong.

The Kiosches of H.H. are now having the opportunity of listening occasionally to a 'Shakespeare' afternoons. Ladies' Tales from Shakespeare are read, and, at the sound of the magic gong, all the Kiosches are walled straight into the appropriate scene of the play.

Griff's Happy Carnival.

Fairies danced and the sun shone for Carl B. Station's Carnival at the Grosvenor, Weston-super-Mare, on Thursday August 27th, and it was a happy gathering of Uncles and Aunts who met the Kiddlewicks and lots of other friends of the microphone. They all enjoyed themselves enormously. The Children's Hour was a great success—though there was a little trouble with Maud, the cow. Although the Uncles and Aunts conquered their bashfulness, it was some time before Maud could be persuaded to get on to the platform. However, with much encouragement from the audience and kind words from Uncle Norman, it was managed and she looked beautiful. She evaded, and when her turn was finished, she needed a lot of kind words before she could be persuaded to go off the stage.

The Fanny Dress Parade took place in the early afternoon and the juggling was even happier than was expected, as there were so many pretty dresses to choose from.

"ELECTRON," THE WIRELESS FAIRY

By Uncle "JACK FROST"



You can help the wonderful little wireless fairies.

Have you ever seen the little fairy who lives in the air? You can help the wonderful little wireless fairies. They are everywhere. Everything which we call solid is really made up of a very great number of tiny things called atoms, and these atoms are made up of far smaller things called "electrons." The name "electron" is the name which we give to our wireless fairy.

When you stand in your garden, or in the open air, on a clear night when the stars are shining and you look up into the sky, you feel how very wonderful everything is and how very small you are by comparison with the world in which you live. And if I were to stand beside you and were to tell you that those stars which you see are, most of them, millions of miles away, and that they are larger than the world on which we are living, I am sure that you would feel awed.

Suppose that you and I could take a tiny

piece of wood and could look at it through a very strong magnifying glass, what do you think we should see? The very strongest magnifying glass, or microscope, as it is called, would not show us all that there is to see. If I could lend you a magic glass to peep through at that piece of wood, you would see that the wood which to your eyes has looked so solid, now appeared to be formed of countless millions of tiny pieces called atoms, and these atoms would look as though they were as distant from each other as the stars in the sky.

But yet we have not seen the smallest thing, even so, in each atom lives the little electron, our wireless fairy, and he is so very small that thousands and thousands of them could fly about inside the atom and never bump into each other. Even though these little fairies are so very small, they are very strong and very powerful, and it is they who cause a disturbance or ripple in that wonderful space land, the ether, in which they live. When that disturbance, or wave, or ripple, comes rolling up against your aerial, you, with the help of your receiving set, hear what I have to say, although I am sitting in a room in Savoy Hill in front of a piece of apparatus called a microphone. Now I want to tell you how you can help our wireless fairy to do his work of giving you strong and clear reception.

Not everything nor everyone is trying to help him, because, although he makes the ether disturbance a very strong one, it is but a very weak disturbance by the time that it reaches you. It is so weak that the tiny electron fairies which live in your receiving valves, if you are using them, have to work ever so hard to make it stronger, so that it may be strong enough for you to hear clearly.

In each valve live some of those fairies—the more valves there are the more fairies there will be. But more valves than are necessary

would make the number of fairies too many, and they will perhaps, suffer harm. If you eat too much, you have a pain; if you did not eat at all, you would be ill. You have to eat enough, but not too much. It is just in the same way that you should look after your set. If you give it plenty of power to use, the power which comes from the wave caused in the ether home of the wireless fairy, the receiving set which you are using will be able to work well, providing that it is itself quite healthy and well. We you and I—must see to it that the fairy at the broadcasting station who has worked so hard in making the wave has the best help from that is possible.

There are several ways in which we can help him. The first is by seeing that the aerial which we have is a good one. Just go and look at your aerial, wherever it may be. Is it of the right size? If it is a long one in the garden, it should be between 70 and 100ft. in length, with, if possible, a lead-in wire of not more than 10 or 15ft.; the shorter the better. If your aerial has two wires it is called a "twin" aerial. Its length is not the total length of wire found by adding the two lengths of wire together, but is the length of just one of them. This length should not be more than about 60ft., nor less than 30ft., and the lead-in wire should be not more than 10 to 15ft. long.

You can receive well with your aerial longer or shorter than this; but any great differences from these lengths would, perhaps, lessen the best working of it. In any case, if you find that your aerial is too long, or too short, you would be helping the electron fairies if you brought it as nearly to the length that it should be as you can. You would soon find out if they were pleased by noticing whether or not the power which you received was better, or worse than before.

PROGRAMMES FOR WEDNESDAY (Sept. 16th)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the Station mentioned.

The High-Power (Darent) Programme will be found on page 509.

2LO LONDON. 365 M.

1.0.—Tune Signal from Greenwich

1.10.—Tune Signal from Greenwich. "My Fair of the Country," by A. Housat Lord

1.15.—The "Old" March

1.20.—CHILDREN'S CORNER. On "Early Music" (with few exceptions) by Constant Jenkins. "Up With the Lark," told by Arthur Yvett

1.25.—The "Old" March

1.30.—Tune Signal from Greenwich

1.35.—Tune Signal from Greenwich

1.40.—Tune Signal from Greenwich

1.45.—Tune Signal from Greenwich

1.50.—Tune Signal from Greenwich

1.55.—Tune Signal from Greenwich

2.00.—Tune Signal from Greenwich

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4.00.—Tune Signal from Greenwich

4.05.—Tune Signal from Greenwich

4.10.—Tune Signal from Greenwich

4.15.—Tune Signal from Greenwich

4.20.—Tune Signal from Greenwich

SIT BIRMINGHAM. 479 M.

7.45.—The Station

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11.15.—The Station

7.40.—Mr. E. LE BRETON MARTIN

from London.

An Evening at Weymouth.

THE WEYMOUTH MUNICIPAL ORCHESTRA

Conductor: ELDREDGE NEWMAN

Rehearsal

Alexandra Hall, Weymouth

7.50.—The Station

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7.40.—Mr. E. LE BRETON MARTIN

from London.

An Evening at Weymouth.

THE WEYMOUTH MUNICIPAL ORCHESTRA

Conductor: ELDREDGE NEWMAN

Rehearsal

Alexandra Hall, Weymouth

7.50.—The Station

PROGRAMMES FOR WEDNESDAY (Sept. 16th.)

The letters "B.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2.0. **THE ORCHESTRA**
"A Ballad to Queen Elizabeth"
L. Stanton Jeffries
"The Death of Aeneas"
"Aeneas's Dream"
ASTRA DESMOND
SIDNEY HARRISON
"Night Thoughts"
Rhapsody, No. 12
DALE SMITH
Five Mystical Songs (with String Accompaniment)
"Love Buds Me Welcome"
"The Call"
"Antiphon"
"Waltz in A Flat"
Two Pieces
"Sally in Our Alley"
1.0. **WEATHER FORECAST and NEWS**
S.B. from London
1.15-1.45. Programme S.B. from London

2ZY MANCHESTER. 378 M.

3.30-4.0. The Crosswell Colliery Institute Band, relayed from the Municipal Gardens, Southport
4.15-5.0. Afternoon Talk: F. de Legge
5.0-5.15. **CHILDREN'S CORNER**
Programme S.B. from London
5.15-5.30. **WEATHER FORECAST and NEWS**
S.B. from London
5.30-6.0. **CLAM MORRIS** S.B. from London

6.0. **CLAM MORRIS** S.B. from London
6.15-6.30. **CLAM MORRIS** S.B. from London
6.30-6.45. **CLAM MORRIS** S.B. from London

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10.45-11.0. **CLAM MORRIS** S.B. from London

11.0-11.15. **CLAM MORRIS** S.B. from London
11.15-11.30. **CLAM MORRIS** S.B. from London
11.30-11.45. **CLAM MORRIS** S.B. from London
11.45-12.0. **CLAM MORRIS** S.B. from London

12.0-12.15. **CLAM MORRIS** S.B. from London
12.15-12.30. **CLAM MORRIS** S.B. from London
12.30-12.45. **CLAM MORRIS** S.B. from London
12.45-1.0. **CLAM MORRIS** S.B. from London

1.0-1.15. **CLAM MORRIS** S.B. from London
1.15-1.30. **CLAM MORRIS** S.B. from London
1.30-1.45. **CLAM MORRIS** S.B. from London
1.45-2.0. **CLAM MORRIS** S.B. from London

WEBER
pianos are in use at the various stations of the B.B.C.

(Continued in col. 3, page 526.)

PROGRAMMES FOR THURSDAY (Sept. 17th)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 509.

2LO LONDON. 365 M.

- 1.20 *Good Night to you from the Week's Concert of New Music*
- 4.0 *Time Signal from the BBC*
- 4.15 *Children's Corner* (Fauré, Debussy, etc.)
- 5.15 *Children's Corner* (Fauré, Debussy, etc.)
- 6.0 *Time Signal from the BBC*
- 7.0 *Time Signal from the BBC*
- 7.15 *Market Prices for Farmers* (S.B. from London)
- 7.25 *Musical Interlude* (S.B. to all Stations)
- 7.40 *Mr. H. T. SHEPHEARD WALSWYN* (The Harmonies of Nature) (S.B. to other Stations)

Works by Peter Warlock.

JOHN COSS (Baritone)

THE 21c STRING ORCHESTRA (S.B. to other Stations)

8.0 THE ORCHESTRA (Serenade for Darius on his 60th Birthday) JOHN COSS

"March" (from 16th C. to 18th C.)

"Sweet and Twenty" (from the Chinese)

"Along the Stream" (from the Chinese)

"The Bachelor" (from 15th Century)

THE ORCHESTRA

An Old Song (Arranged in Songs) JOHN COSS

Songs written since 1920

"The Distracted Maid" (from 16th C. to 18th C.)

"Ballet" (from 16th Century)

"The Shoemaker" (from 16th Century)

"The Bachelor and Young Tailor" (from 16th Century)

"Roster Doster" (from 16th Century)

String Orchestral Programme.

(S.B. to all Stations)

KATE WINTER (Soprano).

THE 21c STRING ORCHESTRA

Conducted by DAN GODFREY, Junr

8.45 THE ORCHESTRA

First on "The Fairy Queen" (from 16th C. to 18th C.)

KATE WINTER

The Fidler of Dooney (from 16th C. to 18th C.)

The Fidler of Dooney (from 16th C. to 18th C.)

The Fidler of Dooney (from 16th C. to 18th C.)

The Fidler of Dooney (from 16th C. to 18th C.)

The Fidler of Dooney (from 16th C. to 18th C.)

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The Fidler of Dooney (from 16th C. to 18th C.)

The Fidler of Dooney (from 16th C. to 18th C.)

The Fidler of Dooney (from 16th C. to 18th C.)

10.30. WEATHER FORECAST AND 2ND GENERAL NEWS BULLETIN (S.B. to all Stations)

Local News.

10.45. THE SAVOY ORPHEANS

THE SELMA BAND

Relayed from the Savoy Hotel (S.B. to all Stations)

11.30. Close down.

5IT BIRMINGHAM. 479 M.

3.45. The Station Programme (S.B. from London)

4.45. Afternoon Topics: W. I. (S.B. from London)

5.15. CHILDREN'S CORNER (S.B. from London)

6.0. LUTHELLS PICTURE HOUSE

ROBERTA

Conductor, PAUL RIMMER

March, "Crown of India" (S.B. from London)

Fantasia, "Mephistopheles" (S.B. from London)

7.0. WEATHER FORECAST AND NEWS (S.B. from London)

Market Prices for Farmers and Ministry of Agriculture Bulletin (S.B. from London)

7.25. Musical Interlude (S.B. from London)

7.40. Mr. H. T. SHEPHEARD WALSWYN (S.B. from London)

Mainly Band Music.

THE METROPOLITAN WORKS BAND

Conductor G. H. WILSON

LAURA PEARSON (Soprano)

STANLEY FINCHETT (Tenor)

8.0. THE BAND

March, "The Victor's Return" (S.B. from London)

Over, "The Magnificent" (S.B. from London)

STANLEY FINCHETT

The Maiden

Blow

To Dances "To John" (S.B. from London)

THE BAND

Humoresque, "Pop Goes the Weasel" (S.B. from London)

Selection, "Mariana" (S.B. from London)

LAURA PEARSON

"The Healer" (S.B. from London)

"I Love the Moon" (S.B. from London)

THE BAND

Tone Poem, "Coriolanus" (S.B. from London)

Polka in "Sharp Minor" (S.B. from London)

A Sax "Lenny's Holiday" (S.B. from London)

STANLEY FINCHETT

The English Rose (S.B. from London)

"Ma re, My Girl" (S.B. from London)

THE BAND

Cornet Duet, "Ida and Eva" (S.B. from London)

Soloists, Messrs. STEPHENS and NOBLE

"The Storm" (S.B. from London)

Jealous" (S.B. from London)

LAURA PEARSON

She Wandered Down the Wealden Side (S.B. from London)

"I Might Come to You" (S.B. from London)

THE BAND

"The Girl in the Tax" (S.B. from London)

10.0. THE MAKING OF A NEWSPAPER (S.B. from London)

10.30. WEATHER FORECAST AND NEWS (S.B. from London)

10.45. THE SAVOY ORPHEANS (S.B. from London)

11.30. Close down.

6PM BOURNEMOUTH. 386 M.

11.30.12.0. The 6PM "The" (S.B. from London)

Monks (Violon). Thomas E. (S.B. from London)

Conductor, Arthur Marston

3.45. Ermyon 4 Page (Soprano) (S.B. from London)

son (Baritone), Ethel (S.B. from London)

15.0. CHILDREN'S CORNER (S.B. from London)

5.50. Children's Letters (S.B. from London)

6.0. The Letter Box (S.B. from London)

6.30. Musical Interlude (S.B. from London)

7.0. WEATHER FORECAST AND NEWS (S.B. from London)

Market Prices for Farmers and Ministry of Agriculture Bulletin (S.B. from London)

7.25. Musical Interlude (S.B. from London)

7.40. Mr. H. T. SHEPHEARD WALSWYN (S.B. from London)

8.0. Programme S.B. from London

9.0. "The Masteringers" (S.B. from London)

Performed by the BRITISH NATIONAL OPERA COMPANY

Relayed from the Theatre Royal, Covent Garden

10.30. WEATHER FORECAST AND NEWS (S.B. from London)

Local News.

10.45. THE SAVOY ORPHEANS (S.B. from London)

11.30. Close down.

5WA BIRMINGHAM. 353 M.

12.30.1.30. Lunch-Time Music (S.B. from London)

3.0.4.30. ERNEST G. THOMAS (S.B. from London)

FILE STATION ORCHESTRA

Conductor, WARREN BRATHWAITE

THE ORCHESTRA

March, "Huguenot" (S.B. from London)

Overture, "The Merry Men" (S.B. from London)

ERNEST G. THOMAS

The Mistress of the May (S.B. from London)

Devonshire Cream and Cakes (S.B. from London)

The Carrier's Courtship (S.B. from London)

THE ORCHESTRA

Moonlight Intermezzo (S.B. from London)

Les Zouaves (S.B. from London)

Hymne Héroïque (S.B. from London)

ERNEST G. THOMAS

Cart Load of Hay (S.B. from London)

"It's a Beautiful Day" (S.B. from London)

THE ORCHESTRA

The Limerick Air (S.B. from London)

Three Dances from "The Limerick" (S.B. from London)

Polka, "The Limerick" (S.B. from London)

ERNEST G. THOMAS

The Bachelor Ship (S.B. from London)

A Warwickshire Wagon (S.B. from London)

THE ORCHESTRA

Tarantelle-Napol. (S.B. from London)

Chorus of Flower Maidens (S.B. from London)

7.0. "WAS" FIVE CLOCKS (S.B. from London)

8.30. CHILDREN'S CORNER (S.B. from London)

The Letter Box (S.B. from London)

6.15-6.30. "Teens' Corner" (S.B. from London)

6.30-11.30. Programme S.B. from London

2ZY BIRMINGHAM. 378 M.

11.30.12.30. Concert by the (S.B. from London)

4.30. Afternoon Talk (S.B. from London)

M.A. Programme (S.B. from London)

Residence Problems (S.B. from London)

PROGRAMMES FOR THURSDAY (Sept. 17th.)

The letters S.B. signify studios in these programmes signify a simultaneous broadcast from the station mentioned.

2. Gramophone Record Concert and Poems (S.B. from London)
 3. Lullaby S.B. from London
 4. WEATHER FORECAST and NEWS S.B. from London
 Market Prices for Farmers and Ministry of Agriculture Bulletin. S.B. from London
 7.25. Musical Interlude. S.B. from London
 8. Mr. H. KAY GRESSWELL: "What Causes the Tides"

9. Excerpts from Light Opera.
 JOHN COLLINSON (Tenor)
 DOROTHY BENNETT (Soprano)
 "Duet and Song"
 "ZZY" ORCHESTRA
 Conducted by T. H. MORRISON
 Selection, "Les Cloches de Corneville"
 Vocal Excerpts from "The Pied Piper"
 John Collinson, "Dear Little Love,"
 Dorothy Bennett, "Here I Am"

10. John Collinson and Dorothy Bennett
 "Come Back to Me"
 "THE ORCHESTRA"
 Selection, "La Cigale"
 Dorothy Bennett
 "Duet" "Emeralda" "Going to the Sun"
 JOHN COLLINSON
 "Fly, Summer, Fly" "The Golden Web"
 "On the Hill" "Back to the Hills"
 "THE ORCHESTRA"
 Duet Music, William Tell
 Selection, "The Pied Piper"

- 11.0 THE MAKING OF A NEWSPAPER S.B. from London
 10.30. WEATHER FORECAST and NEWS S.B. from London
 Local News
 10.45. THE SAVOY BANDS. S.B. from London
 11.30. Close down

5NO NEWCASTLE. 403 M.

- 11.30-12.30. Sam Barracough (Cornet) and Betty H. (Soprano)
 4.0. Music from "The New Year"
 5.30. CHILDREN'S CORNER
 6.10. Musical Interlude
 7.0. WEATHER FORECAST and NEWS S.B. from London
 Market Prices for Farmers and Ministry of Agriculture Bulletin. S.B. from London
 7.25. Musical Interlude. S.B. from London
 7.40. Mr. R. F. SHEPHEARD WALWYN S.B. from London
 MAYIS BENNETT (Soprano)
 NORMAN WILLIAMS
 "The Station Orchestra"
 Conductor, EDWARD CLARK
 8.0. THE ORCHESTRA
 Overture "The Carnival of Venice"
 8.10. MAYIS BENNETT
 "The Bell Song from 'Lullaby'"
 "Doh vien non farad" ("The Marriage of Figaro")
 8.30. NORMAN WILLIAMS
 "Song of the Volga Boatmen" (O. R.)

- In Shattered Vale
 8.30. THE ORCHESTRA
 Conductor, MAYIS BENNETT
 9.40. MAYIS BENNETT
 "Lo! Here the Gentle Lark"
 "The Early Morning"
 8.50. NORMAN WILLIAMS
 "The Late Player"
 "The Arrow and the Song"
 "The Floral Dance"
 9.0. Act III of the Opera
 "The Mastersingers"
 Performed by the
 BRITISH NATIONAL OPERA
 COMPANY
 Relayed from the
 Theatre Royal, Leeds.

- 10.30. WEATHER FORECAST and NEWS S.B. from London
 Local News
 10.45. THE SAVOY BANDS. S.B. from London
 11.30. Close down

2BD ABERDEEN. 495 M.

- 3.45. Afternoon Topics David's Duet
 5.15. CHILDREN'S CORNER
 6.0. Gramophone Music Corner
 6.15. Boys' Brigade News Bulletin
 6.30. THE WIRELESS ORCHESTRA
 "Serenade Espagnole"
 "Invitation to the Waltz"
 "Entr'acte a la Gavotte"
 7.0. WEATHER FORECAST and NEWS S.B. from London
 Market Prices for Farmers and Ministry of Agriculture Bulletin. S.B. from London
 7.25. Musical Interlude. S.B. from London
 7.40. Mr. ARTHUR STRACHAN S.B. from London

- Ladies' Night.
 SYBIL MADEN (Contralto)
 HESSIE SPENCE (Vocal)
 "The Queen of the Night"
 MARIE SUTHERLAND (Pianoforte)

- 8.0. SYBIL MADEN
 "Western Wyo" (15th Century)
 "Phyllis Was a Fair Maiden" (17th Century)
 "Fair Woe" (18th Century)
 "Tobias Hines, 1605" (arr. Frederick Keel)
 "Woe on Laura Hines"
 "Philip Hines, 1601" (arr. Frederick Keel)
 "Come Again, Sweet Love"
 "John Hines, 1601" (arr. Frederick Keel)
 "Who Lo, My Break of Morning"
 "Thomas Morley, 1593" (arr. Frederick Keel)
 "On a Time"
 "John Attay 1622" (arr. Frederick Keel)

- 8.15. HESSIE SPENCE
 "Romance in a Minor"
 8.35. YVETTE
 "Playa Golf"
 "Zigzag Way"
 8.50. MARIE SUTHERLAND
 "Modern in A. Op. 19"
 "Lullaby in G. Flat, Op. 51"
 9.0. SYBIL MADEN
 "Three Shakespearean Songs"
 "Drink to Me Only"
 "For the Heart's Farewell"
 "So Where My Love A Man Is"

- 9.13. YVETTE
 "In Childehood"
 "Mad and Naive"
 "A Nonsense Song"
 MARIE SUTHERLAND
 "Lullaby"
 "The Floral Dance"
 9.35. HESSIE SPENCE
 "The Late Player"
 "The Arrow and the Song"
 "The Floral Dance"
 10.0. THE MAKING OF A NEWSPAPER S.B. from London
 10.30. WEATHER FORECAST and NEWS S.B. from London
 Local News
 10.45. THE SAVOY BANDS. S.B. from London
 11.30. Close down

5SC GLASGOW. 422 M.

- 3.40. Broadcast from the
 THE WIRELESS QUARTET
 ANNIE and ISOBEL HAMILTON
 (Violins)
 4.0. THE QUARTET
 Overture, "Raymond"
 Selection, "Noces de Jeannette"
 "Dance Suite"
 Selection, "The Little Mists"
 4.40. ANNIE HAMILTON
 Movement from Second Sonata in A, Op. 100
 ANNIE and ISOBEL HAMILTON
 Movement from "The Little Mists"
 Piano
 5.0. Afternoon Topics
 5.15. CHILDREN'S CORNER
 6.0-6.2. Weather Forecast for Farmers
 7.0. WEATHER FORECAST and NEWS S.B. from London
 Market Prices for Farmers and Ministry of Agriculture Bulletin. S.B. from London
 7.25. Local News
 7.30. Musical Interlude. S.B. from London
 7.40. Mr. ARTHUR STRACHAN: "Elephant Catching" S.B. to Aberdeen and Dundee

- Song Recital.
 FRITHIE EDGARD (Mezzo Soprano)
 ELDER CUNNINGHAM (Baritone)
 8.0. FRITHIE EDGARD
 "Come to the Chateau de Dore"
 "The Song of Hybrids, the Celtic"

- 8.15. FRITHIE EDGARD
 "The Brazilian National Anthem"
 "Cancion de Fructuoso"
 "Hymn to Bandeira Nacional"
 8.30. ELDER CUNNINGHAM
 "The British Union Jack"
 "The Two Grenadiers"
 "The Gallants of England"

- 8.45. FRITHIE EDGARD
 "Mozart's 'Mozart'"
 "Dance"
 "Cancion de Souza"

- 9.0. Act III of the Opera
 "The Mastersingers"
 Wagner
 Performed by the
 BRITISH NATIONAL OPERA
 COMPANY
 Relayed from the
 Theatre Royal, Leeds

- 10.30. WEATHER FORECAST and NEWS S.B. from London
 10.45. THE SAVOY BANDS S.B. from London
 11.30. Close down

(Sept. 18th.)

1. al News.

PROGRAMMES FOR SATURDAY (Sept. 19th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Darent) Programme will be found on page 509.
2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich.
1.0.—Time Signal from Greenwich. A Garden Chat by Marion Cran, F.R.H.S.
4.15.—Concert: The "2LO" Octet, Dorothy Pickling (Contralto), John Turner (Tenor), Peter B. B. (Trombone).
5.15.—CHILDREN'S CORNER. Music by the Octet, the Rabbit with (S.B.)
Lunch. Items by Nieces and Nephews.
Children's Letters.
6.0.—Musical Interlude. S.B. to other Stations.
7.0.—TIME SIGNAL FROM HIGH BEN.
7.0.—WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN, S.B. to all Stations.
Talk by Mr H. B. WATLING on "The History of the Bicycle as depicted by exhibits at the Cycle and Motor Cycle Show, Olympia." S.B. to all Stations.
7.15.—Musical Interlude. S.B. to all Stations except Belfast.
7.40.—Talk by the Radio Society of Great Britain. S.B. to other Stations.

8.0.—Variety.
THE SOLID ANTRIO
(JVELYN DOVE—JOHN PAYNE (C. ROSEMOND).

NEGRO MELODIES
Directed by F. LATTIMORE

TONI FARRELL (Synopsized Plans in some of her latest compositions).

MABEL CONSTANTINOS (Entertainer)
Original Impressions.

RONALD COURLEY
(Character and Silhouette)

Appropriate Humour at the Piano

- 9.0.—"Radio Radiance"
(4th Edition)
A Revue in Fourteen Scenes
Played by
A COMPANY OF WELL-KNOWN ARTISTS.
Including:
EDDIE MORRIS,
JAMES WHIGHAM,
JEAN ALLISTONE,
IRIS WHITE,
TOMMY HANDLEY,
MAUDIE DUNHAM,
and
THE DANCING RADIOS.
Book by Jack Helther.
Directed by
JAMES LESTER AND R. E. JEFFREY.

1. Introduction of Cast, and a Song.
2. Opening Chorus. A Song. A Musical. DANCING RADIOS.
3. Comedy Skit, "Exchanged," by JEAN ALLISTONE, MAUDIE DUNHAM and EDDIE MORRIS.
4. Dance. Tell All the World, EDDIE MORRIS and MAUDIE DUNHAM.
5. Comedy Skit, "Who's a Boss?" TOMMY HANDLEY, IRIS WHITE, and JAMES WHIGHAM.
6. Song. "Lagoon," JEAN ALLISTONE.
7. Comedy Skit, "Thank You," EDDIE MORRIS and COMPANY.
8. Comedy Number, "Maidie," TOMMY HANDLEY.
9. Comedy Skit, "What's What," JEAN ALLISTONE, EDDIE MORRIS, IRIS WHITE, TOMMY HANDLEY, MAUDIE DUNHAM and JAMES WHIGHAM.

10. Number, "Peter Pan," IRIS WHITE and MAUDIE DUNHAM.
11. Special, "Charleston," DANCING RADIOS.

2.—JAMES WHIGHAM, TOMMY HANDLEY and MAUDIE DUNHAM.
13. Number, "Western Kansas," EDDIE MORRIS.

14. Finale, "Memory Calling Me," MAUDIE DUNHAM and Full Company.
10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN, S.B. to all Stations.

Local News.
10.15.—THE SAVOY ORPHEANS
and
THE SELMA BAND.
Relayed from the Savoy Hotel, London.
S.B. to all Stations.
12.0.—Close down.

SIT BIRMINGHAM. 479 M.

- 3.15.—The Decameron Dance Orchestra
Director: Dan Carroll, relayed from the Edinboro Dance.
4.45.—Afternoon Dance. Florence M. Austin, L. V. and Co. Ltd.
5.15.—CHILDREN'S CORNER
and
Children's Letters.
6.0.—LOZELL'S PICTURE HOUSE
ORCHESTRA
Conductor: PAUL RIMMER.
March, "Le Reve Pense".....Astor
Selection, "The Shamrock".....Moylart
Valse, "The Hating Valse".....Hobbs
W. F. COX (Baritone)

- 7.0.—WEATHER FORECAST and NEWS
S.B. from London.
Mr H. B. WATLING, S.B. from London.
Musical Interlude, S.B. from London.
7.40.—Mr JAMES A. DUNNAGE "Truth Management: A Ring Profession."

Popular Orchestral Programme.

Relayed to "5XX."

- THE STATION AT GOWNTON
ORCHESTRA
Conductor: JOSEPH LEWIS
(DALE SMITH Baritone).
SIDNEY HARRISON (Solo Pianoforte)
THE ORCHESTRA
8.0.—Overture, "Raymond".....Thomas DALE SMITH.
Musical Interlude.
Fin de l'ann. bel. valse. S.B. to all stations.
(Don Giovanni).....Mozart
F. LEWIS, B.A.
Selection, "Tom Jones".....German
SIDNEY HARRISON.
Tocatta in A Major.....Paradies
Bourée in B Flat Major.....Purcell
Nocturne, No. 2.....Schumann
Study in A Flat.....Chopin
L'opéra de l'opéra.....Wagner

- DALE SMITH
Two Sea Shanties.....arr. Terry
Shenandoah.....Billy Boy
The Snow-Bounded Peak.....Sumner
Dance in A Major With the Smoothing Iron.....arr. Sharp
The Old Orchestra.....Broadwood

- THE ORCHESTRA.
Fantasia, "Caravan".....N. S. S.
Ballet, "The Fire".....Paganini
SIDNEY HARRISON.
Prelude in G Major.....Rachmaninoff
Sea Chanty.....Frank Griggs
De Falla
Rude in the Form of a Valse.....Saint-Saëns
THE ORCHESTRA.
D. Paganini "Melodious Memories".....Paganini

- 10.0.—WEATHER FORECAST and NEWS
S.B. from London.
Local News and Football Notes

10.15.—THE SAVOY BANDS. S.B. from London.
12.0.—Close down.

6BM BOURNEMOUTH. 386 M.

- 3.45.—Carroll's Tack. S.B. from London.
F. L. S. Orchestra, relayed from London.
Electric Theatre. Musical Director, D. C. Ronald.
5.15.—CHILDREN'S CORNER. Stories by Uncle Ray, Long and Franklin. "Music Talk," by Violet Brown.
5.50.—Children's Letters.
6.0.—Scholar's Half Hour. Dr. J. P. Jones. Engineering and Science, by R. M. Clark, B.Sc.
6.30.—Musical Interlude.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Mr H. B. WATLING, S.B. from London.
7.25.—Musical Interlude. S.B. from London.
7.40.—Radio Society Talk. S.B. from London.
8.0.—Dance Night.

ALEX. WAINWRIGHT'S ROYAL BATH
HOTEL DANCE ORCHESTRA
Relayed from King's Hall Rooms.

- Younging.....Bark
Le Rain.....Donaldson
Why Do I Love You?.....S. B.
The Day.....S. B.
On the Radio.....S. B.
Tun.....S. B.
Symphony.....S. B.
Piano Mania.....S. B.
Savannah.....S. B.
Silver Moon.....S. B.
Dumplings.....S. B.
Swampy Time.....S. B.
Moonlight.....S. B.
What a Life.....S. B.
I Like You Best Of All.....S. B.
Oriental Moon.....S. B.
I Know That Someone Loves Me.....S. B.

- 11.0.—Musical Interlude.
11.15.—The Savoy Bands. S.B. from London.
12.0.—Close down.
12.15.—THE SAVOY BANDS. S.B. from London.
12.0.—Close down.

5WA CARDIFF. 353 M.

12.30-1.30.—Lunch and Music from the Pavilion Restaurant.

2.0-4.30.—The Band of the Gordon Highlanders relayed from the Institution Gardens, London.

- 5.15.—FIVE O'CLOCK
TEA.
6.15.—The Five O'Clock Tea.
6.15.—Musical Interlude. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Mr H. B. WATLING, S.B. from London.
7.25.—Musical Interlude. S.B. from London.
7.40.—Sports Ramble by Capt. A. S. H. H. E.

- 8.0.—In Sequence.
A Story by N. N.
DOROTHY BENNETT (Soprano)
JOHN COLLINSON (Tenor)
THE STATION ORCHESTRA
Conductor, WARWICK BRAITHWAITE.
THE ORCHESTRA.
Morning Song.....S. B.

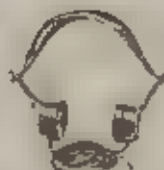
B.T.H. RADIO APPARATUS & VALVES



Model A
Crystal Set



Portable Loud Speaker
and Amplifier



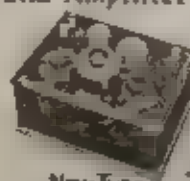
Head
Telephones



Table Lamp
Loud Speaker



New Type
1 Valve
Amplifier



New Type
2 Valve Set



Gramophone
Attachment



Valve
Crystal Set



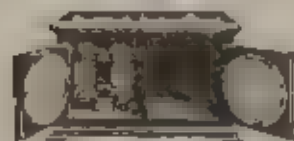
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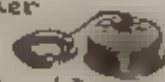
3 Valve Cabinet Set
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Speaker



5 Valve Superhet Cabinet
Set with enclosed Loud
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3 Valve Superhet
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N.A.R.M.A.T.
WIRELESS
EXHIBITION

Albert Hall, London.
Sept. 12 to Sept. 23, 1925



Type D
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Type C2
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1 Valve Unit
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Type C1
Loud Speaker



Type C3
Loud Speaker



General Purpose Valves



Power Amplifying Valves



Monday's Programme.

(Continued from page 511)

- "If There Were Dreams to Sell" } John
"Sea Fever" } Ireland
9.45. MAVIS BENNETT
Una veen poco fa " (The Barber of
Seville)
"Thou Charming Bird" (Both)
Brazil " (Both with Orchestra)
10.0. WEATHER FORECAST
S.B. from London.
11.0. AN INTERLUDE
Experimental Transmission for Amateurs.
Scottish Programme.
11.45. NEIL McLEAN
Sings the Noon in the D...
"An Island Rousing Song"
11.55. THE FAIRIES
A Play in One Act
by Arthur Black
Characters
John McKay (A Crofter) GEORGE DEWAR
Maggie McKay (his Wife)
Grace Wilson
Daft Willie
The Visitor NEIL McLEAN
Scenes: A Crofter's House and Surround
12.11. NEIL McLEAN
A Lash Loven Love Lament } Kennedy
A Milking Croon } Frost
12.15. Close down.

55C GLASGOW. 422 M.

- 4.0. THE WIRELESS QUARTET
LARGO SEAMOUR (Tenor)
5.0. Afternoon Topics: Col. Gooderson, "The
Development of Sport for Girls."
5.15. CHILDREN'S CORNER
6.0. Weather Forecast for Parents
6.5. Boys Brigade and Boys' Life
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
Mr W W BLURNHAM S.B. from I.
7.25. Local News.
7.30. Musical Interlude. S.B. from London.
7.40. L. J. FROST. S.B. from London.
AMY MURDOCH (Soprano).
THE STATION ORCHESTRA
Conducted by
HERBERT A. CATHERS.
CUTTY SPECIAL.
Under the direction of the Station and Young
men for the purpose of a...
8.0. THE ORCHESTRA
March: "The London Serenade"
Sax. "Gladie Meaux"
Dream of Morvan " "Deirdre's Dream."
Merry Macdon.
AMY MURDOCH
8.20. An Four Kisses
Turn Ye To Me ".....Traditional
The Ash Grove Song ".....I O. Murdoch
8.30. THE ORCHESTRA
Four Dances, "The Blue Bird" "O'Neil"
"Dance of the Mistmads" "Dance of
the Fire and Water" "Dance of the
Stars" "Dance of the Hours."
Selection, "The Gusha".....Jones
8.55. AMY MURDOCH
Evening
I Know
"Red With the Broken Wing"
"Valse"
Nightingale and Fauna
9.0. THE ORCHESTRA
Schubert, "Betty" Ruben and Stefan
"The Debutantes".....Longley
Waltz, "The Grenadiers".....Waldenfel
Poetry Recital
9.30. A comparison of the methods of
Wordsworth and Coleridge
"Ball" and "The Ancient Mariner"
extracts from both poems
10.0. WEATHER FORECAST and NEWS.
S.B. from London.
10.15. PROTEAN INTERLUDE S.B. from
11.0. Close down.

Making The World Dance.

By Nat D. Ayer, the Composer.

Mr Nat D. Ayer will broadcast to all Stations on Wednesday, September 16th, as the special feature of the week. As a composer, he has given us some of the most tuneful melodies of the day, but he is perhaps best known for *The Sing Boys*, and *The Sing Boys on Broadway*.

THE "dance" song has ever been popular; but since the advent of the radio, it has increased in popularity tenfold. The public is always ready to hum the latest melody, and now that, in addition to the piano and gramophone, there are regularly the Savoy Bands "on the air," all Great Britain is able to dance at the same time to the melody of the moment.

The life of the popular song is short. It used to last for three years; now, few survive longer than three months. But a "short life and a gay one" is the best, a little pleasure to think that my melodies have been a pleasure to an giving the public a little pleasure.

Somers Inspire the Fox-trot.

I cannot remember when I was not able to play the piano. In my school days I used to compose melodies for the school plays, but, of course, jazz was then unborn. I stumbled on the first fox-trot by chance. I was touring across America, and at a dance in San Francisco I was amusing myself at the piano. Tiring of dancing, two sailors began sparring, whilst I attempted to fit music to their movements. It was thus, in 1910, that "King Chanticleer," the first fox-trot, was created, the very first instance of "break-rhythm."

My first appearance in Great Britain was in 1912 at the old Troc, London; and my first big "hit" was "Oh, you beautiful doll." Then followed the rhapsies, *If He, Ragtime / Pell Mel.* and *The Sing Boys*, which contained, perhaps, my greatest success, "If You Were the Only Girl in the World."

The music for *Yes, Uncle*, and *The Sing Boys on Broadway*, I wrote in one month whilst at the front in France; and financially they were my most successful scores.

Jazz, although strictly not a new discovery—there are traces of it in the old Hungarian and Russian masters—is certainly still in its infancy. It will soon become, if such a term can be used, "classical" jazz. We already have "symphonic" syncopation. George Gershwin, whom I consider the greatest exponent of syncopated music, has recently completed "A Rhapsody in Blue," a "symphonic jazz" composition that has caused a revolution in the American music world.

Making Sure.

Good orchestration is essential for a successful dance melody, and that is where the Americans score. Their compositions are well thought out, excellently orchestrated—the first-class orchestras retain two men especially for this purpose—and rehearsed many weeks before they are played publicly.

I remember an occasion during the visit of the famous Paul Whiteman orchestra to these shores when a player made a mistake. At the conclusion of their performance, in the early hours of the morning, Whiteman took off his coat, and rehearsed his men for two hours; to make sure that the same mistake would not occur again.

owing to the enormous number of songs available to the public nowadays, a good lyric in addition to a good melody is necessary to create interest. I have written most of my own lyrics; because few lyric writers play the piano, and, therefore, lack the essential sense of rhythm. A good lyric should suggest a tune to the composer.

At a recent gathering of some musical friends

the subject of the division of royalties came up. Some thought the lyric writer should receive a larger percentage than the composer, and others disagreed. A line of defence entered my head and I silenced all when I said: "Do not hear a man in the trenches."

Straining on the piano the other day for the benefit of my little eight-year-old boy, I played, "If You Were the Only Girl."

Don't compose that, daddy, he said, someone did that a long time ago.

I picked up the threads of many old friendships through my first broadcast. I received over two hundred letters from listeners, including many from almost forgotten friends.

I consider that first broadcast one of the great moments of my life—the greatest being the occasion at Vimy Ridge, when I heard all the troops around me singing "The Only Girl in the World," as they went over the top.

SONGS YOU OUGHT TO KNOW.

"Maire, My Girl."

THIS popular song will be broadcast from Birmingham on Thursday, September 17th. The words are by John Keegan Casey and the music by George Aitken. We publish the words by permission of the publishers, Messrs. Chappell and Co., Ltd.

Over the dim blue hills strays a wild river
Over the dim blue hills rests my heart
Over

Dearer and brighter than jewels and pearl,
Dwells she in beauty there, Maire, my girl.

'Twas on an April eve that I first met her
Many a year and I pass are I forget her
Since my young heart has been wrapped in
A whirl.

Thinking and dreaming of Maire, my girl,
She is too kind and fond ever to grieve me,
She has too pure a heart e'er to deceive me.

Were I Tyronnell's Chief, or Desmond's
Earl,
Life would be dark without Maire, my girl.

BELFAST will broadcast "Stars of Eve," a programme performed entirely by women, on Monday, September 14th. It will include violin solos by Miss Phyllis Tate; Miss Evva Kerr, Miss Muriel Childs and Miss May Curran will sing trios, and there will be a talk by Miss Ethel Harding on "Vancouver Indian Legends." The announcer will be Miss Evva Kerr.

There is an atmosphere of youth and brightness about some of Manchester's programmes for this week. To-night, Friday, September 11th, the 2ZY 730 *Revue*, sixth edition, will be produced; while on Saturday, September 12th, a Light Symphony Concert relayed to Daventry will feature P. H. Cowen's *Overture: The Butcher's Bal.* and Elgar's "Wand of Youth."

Nor long ago, a listener in Leicester asked the B.B.C. to broadcast a message to her son in Massachusetts, whose address she did not know, and from whom she had not heard for many years. The B.B.C. forwarded this message to the Station Director of "WBZ," Springfield, Mass. The day after this station had broadcast the desired message, they received a telephone call from the man sought after, and mother and son were soon in communication again.

A Quaint Musician.

By Francis Gribble.

LISTENERS may find it hard to believe that a musician once made a great reputation as a virtuoso by performing on the jews harp. Nevertheless, it is true, and the scene of this remarkable artistic triumph was London, and no less important a centre of London culture than the Royal Institution.

The musician was a German named E. K. Kesten, born in Wurttemberg in 1802. His parents were respectable tradespeople. His mother was left a widow when he was quite a child. He wanted, from his earliest years, to make music his profession, but she would not let him, preferring to apprentice him to a book-binder. His master having dismissed him because he had caught him reading a book when he ought to have been binding it, she sent him to serve behind the counter in a hardware shop, kept by a severe woman who had no sympathy with any of the arts.

Learning Under Difficulties.

Her objection to music was particularly strong. She regarded it as the most disagreeable of noises; and as young Kestenstein "lived in," he could not play on any ordinary musical instrument without getting into trouble. She would not let him practise the violin in his bedroom. Still less would she let him play the French horn. But jews harps were a part of her stock-in-trade; and young Kestenstein, having once heard a customer extract a pleasant melody from that instrument, decided to try whether he could do the same.

He found that he could; and he practised, night after night, burying himself under the bed clothes to do so, in order that the woman might not overhear him. After two years' diligent practice, he was proficient.

To Conquer the World.

The secret of his success was his discovery of a means of tuning the harps by loading the tongue with sealing-wax. He tuned several of them, so as to be able to command an extensive scale and play in any key. No fewer than sixteen of these jews harps lay on the table before him when he started to perform. He picked them up and laid them down as required, and he had as many as four in his mouth at the same time.

He further learnt, after another twelve months' diligent study, how to perform without "making ugly faces, distracting to the attention of audiences. That done, he left home, at the age of nineteen, with the German equivalent of twenty shillings in his pocket, to conquer the world with his art, walking from town to town and giving concerts wherever he could persuade anyone to listen to him.

A Royal Command.

Again and again he found himself on the verge of starvation. But he had the knack of making friends who gave him good introductions, and so gradually became, as his biographer puts it, "an object of curiosity and interest." His British sponsor was the Duke of Gordon, through whose influence he was honoured with a command to play in the presence of George IV, and an invitation to perform before all the leading scientific lights of London.

Then, however, a tragic misfortune overtook him. His teeth began to succumb to the strain imposed upon them, and he found that he could not strike a note without suffering excruciating torture. He was in despair, and talked of committing suicide, but decided to consult a dentist, who ingeniously contrived a case or covering to protect his teeth from the painful contact. Once more he could play as well as ever.

In the end he returned to Germany, where he survived to the age of eighty-eight.

The Drama of Animal Life.

By Professor J. ARTHUR THOMSON.*

ALL the world's a stage," as Shakespear said and on that stage ever-changing has been played the long drawn-out drama of animal life. Our hearts now lava of dramas or melodramas that go on from evening to evening for a week, with an unfolding plot like a serial story, and some Chinese dramas are said to last months; but what we have to think of now is a drama that has continued for hundreds of millions of years. And there is as yet no sign of the last act.

A Changing Stage.

Suppose we could make a cinema film of the changing earth and its changing inhabitants all through the geological ages—think of the great carboniferous forests, for instance, whose fragments formed our coal measures. Suppose we allotted a proportionate length of film to each of the geological periods according to its duration, and that the unfolding began at ten o'clock in the morning, when would the part of the film relating to man come before the spectators? At the very earliest just a few minutes before midnight.

Man's whole story is just a tick of the geological clock. We are children of a day, and so short-lived that we hardly realize that everything flows. A veteran naturalist once showed us a little island in a river, and said: "I have seen in my lifetime the making of it all." So it is with everything—a changing stage it is. You remember Tennyson's fine lines.

There rolls the deep where grow the trees,
O Earth, what changes hast thou seen!
There where the long street roars hath been
The stillness of the central sea.

The hills are shadowns, and they flow
From form to form, and nothing stands,
They melt like mist; the solid lands
Like clouds they shape themselves and go.

Spiders as Anglers.

Hunger and love are the chief pivots of animal and human life, and there is often a good deal of the dramatic even in bread winning. We can sometimes detect a herring gull lifting a sea urchin or a clam in its bill and letting it fall on the rocks below so that the shell is broken. Our rooks sometimes do this with freshwater mussels, and the Greek eagle is said to do the same with the invulnerable Greek tortoise.

There is a beautiful spider in Australia, called the Magnificent, which has an extraordinary method of bread-winning. She lowers herself from a twig, paying out a silk thread for a few inches. Then she stops and makes a short thread with a sticky globule at the end. When a small moth comes flying past, the spider jerks the sticky globule against the insect, and then draws in its body and proceed to suck it dry.

There is a South African spider that does much the same thing, but it keeps its short thread con-

tinually moving, for a quarter of an hour at a time, till the sticky globule becomes dry and useless, and has to be replaced, just as an angler has to replace his worn bait. The behaviour of these spiders is dramatic in its ingenuity, and we need not believe those naturalists who try to make out that the creatures are not aware of what they are doing.

Do you know Professor Wheeler's story of the triple alliance? In the forests of British Columbia there is a tree called Tacheta the relation to the laburnum. Its leaves have swollen stalks full of palatable pith. A little kind of beetle bores into the leaf-stalk and two of them set up house there. They soon come to an end of the amber coloured pith and then wait to they do but bring in some minute, nasty, bugs to be their servants, or rather their enemies. The nasty bugs are able to get more out of the leaf-stalk than the beetles could extort, and they exude a sweet elixir, just like the honey-dew of green-film.

An Interrupted Fight.

Just as some ants have learned to milk certain green-flies, which serve them as cows, so the beetles—both old and young—have learned to massage the nasty bugs thus inducing them to exude some of the life-sustaining elixir. Here then, is a triple alliance, tree, beetles, and nasty bugs bound up together. Some times ants take the place of the beetles.

But it is time that we turned from bread-winning to love-making. One Easter holiday we explored Glen Brora, in Sutherlandshire, to see the tournament of the Black-cock. Early one morning before sunrise we had in a walled-in sheep-fold, beside a level sward on the hillside, where we had been told that the Black-cock fought.

After a while, two cocks arrived, then more, till there were eight. They began to fight, pushing at one another furiously, striking with bill and feet, and uttering hoarse cries. They leaped into the air, they trailed their wings like turkey-cocks, they raised their tails, showing a dazzle of white silver. The rising sun transfigured them; their dark plumage showed wonderful blues and greens; the red wattle above the eye shone out vividly. The fun was

fast and furious. But there came a rustle among the branches of the alder-trees, it was the arrival of the Grey Hen, as they are called.

Almost in a moment the atmosphere changed. The fight stopped and a dance began. The Black-cock were no longer jousting with one another; they were showing off their good points before the Grey Hen, who seemed to be interested spectators. There was strutting and promenading, they raised their tails and scaped with their wings, they leaped and shouted.

Love-Making by Light Signals.

It was then that we became so interested in the mysteries that we found the peep-hole quite inadequate, and looked above the wall. But instantaneously there was a beating of wings, a rustling in the alder branches, and an empty stage.

Let us get on to the magic carpet and journey to the meadows around Bologna. It is late on a summer evening, and everything is quiet, except some frogs croaking in the marsh and a nightingale singing in a copse. But there are sparks in the air; dancing up and down with changeful brilliancy; these are the male fire-flies, or *Luciolas*, luminous beetles related to the British glow-worms. But there are stationary lights here and there among the grass; these are the female fire-flies with a different kind of glow. Light signals in the air are answered by light signals on the ground, and the males settle down, a circle of them around each female. Then there are lights from the circumference and lights from the centre, and the luminous questions and answers continue for a long time.

It is perhaps midnight before the coquette makes her choice and the assembly breaks up.

Killed Through Overwork.

Again the magic carpet, and we journey to an African forest where hornbills are at home. Rather clumsy birds they are, flying heavily, with a hoarse cry between the tooting of a motor-horn and the braying of a jackass. It is the nesting time, and the female bird is out of sorts and ill at ease. They find a hole in a tree, deepening it if necessary, or raising the floor with fragments of wood if it is too deep. The entrance is plastered up with mud and resin,

till only a small aperture is left, which will let the male's bill in.

The imprisoned female lays an egg, or more than one, and then the male has the task of feeding her and his. He brings fruits and juicy parts of plants, and sometimes also a mouse, all neatly done up in a secreted envelope like the skin of a sausage. He hands this over to his imprisoned spouse, passing it in his bill through the narrow opening which shuts out intruders.

By and by there is usually a happy reunion, but naturalists tell us that the male bird is sometimes so overworked in his devotion that he dies. Then another male comes to the widow



Acton (listening to broadcast of Hamlet) "That, my boy, is the way I want to do Hamlet next time—by wireless. They can't throw things at one then!"

* In a Talk from the Radio.

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, September 13th.

SUNDAY, September 13th.

3.30-5.30.—Programme S.B. from London

8.30.—Service conducted by the Rev. D. I. CUTY, B.D., of the St. George Church St. Clements.

9.0-10.30.—Programme S.B. from Glasgow.

MONDAY, September 14th.

3.30-5.30.—Programme S.B. from London

5.30-7.30.—Programme S.B. from London

7.30-9.30.—Programme S.B. from London

9.30-11.30.—Programme S.B. from London

TUESDAY, September 15th.

11.30-12.30.—Recital of New Gramophone Records.

1.30-3.30.—La Scala Orchestra. Fred R. Bell, Musical Director.

4.30.—Afternoon Topics and Music.

5.30.—CHILDREN'S CORNER.

6.30.—Children's Letters.

7.30.—Programme S.B. from London

8.30.—Mr. THOMAS NICOL on "Scotland: The Union of the Scots and the Romans."

9.30-11.30.—Programme S.B. from London.

WEDNESDAY, September 16th.

11.30-12.30.—Recital of New Gramophone Records.

1.30-3.30.—La Scala Orchestra. Fred R. Bell, Musical Director.

4.30.—Afternoon Topics and Music.

5.30.—CHILDREN'S CORNER.

6.30.—Children's Letters.

7.30.—Programme S.B. from London

8.30.—Mr. THOMAS NICOL on "Scotland: The Union of the Scots and the Romans."

9.30-11.30.—Programme S.B. from London.

THURSDAY, September 17th.

11.30-12.30.—Recital of New Gramophone Records.

1.30-3.30.—La Scala Orchestra. Fred R. Bell, Musical Director.

4.30.—Afternoon Topics and Music.

5.30.—CHILDREN'S CORNER.

6.30.—Children's Letters.

7.30.—Programme S.B. from London

8.30.—Mr. THOMAS NICOL on "Scotland: The Union of the Scots and the Romans."

9.30-11.30.—Programme S.B. from London.

FRIDAY, September 18th.

11.30-12.30.—Recital of New Gramophone Records.

1.30-3.30.—La Scala Orchestra. Fred R. Bell, Musical Director.

4.30.—Afternoon Topics and Music.

5.30.—CHILDREN'S CORNER.

6.30.—Children's Letters.

7.30.—Programme S.B. from London

8.30.—Mr. THOMAS NICOL on "Scotland: The Union of the Scots and the Romans."

9.30-11.30.—Programme S.B. from London.

SATURDAY, September 19th.

11.30-12.30.—Recital of New Gramophone Records.

1.30-3.30.—La Scala Orchestra. Fred R. Bell, Musical Director.

4.30.—Afternoon Topics and Music.

5.30.—CHILDREN'S CORNER.

6.30.—Children's Letters.

7.30.—Programme S.B. from London

8.30.—Mr. THOMAS NICOL on "Scotland: The Union of the Scots and the Romans."

9.30-11.30.—Programme S.B. from London.

SUNDAY, September 20th.

11.30-12.30.—Recital of New Gramophone Records.

1.30-3.30.—La Scala Orchestra. Fred R. Bell, Musical Director.

4.30.—Afternoon Topics and Music.

5.30.—CHILDREN'S CORNER.

6.30.—Children's Letters.

7.30.—Programme S.B. from London

8.30.—Mr. THOMAS NICOL on "Scotland: The Union of the Scots and the Romans."

9.30-11.30.—Programme S.B. from London.

MONDAY, September 21st.

11.30-12.30.—Recital of New Gramophone Records.

1.30-3.30.—La Scala Orchestra. Fred R. Bell, Musical Director.

4.30.—Afternoon Topics and Music.

5.30.—CHILDREN'S CORNER.

6.30.—Children's Letters.

7.30.—Programme S.B. from London

8.30.—Mr. THOMAS NICOL on "Scotland: The Union of the Scots and the Romans."

9.30-11.30.—Programme S.B. from London.

TUESDAY, September 22nd.

11.30-12.30.—Recital of New Gramophone Records.

1.30-3.30.—La Scala Orchestra. Fred R. Bell, Musical Director.

4.30.—Afternoon Topics and Music.

5.30.—CHILDREN'S CORNER.

6.30.—Children's Letters.

7.30.—Programme S.B. from London

8.30.—Mr. THOMAS NICOL on "Scotland: The Union of the Scots and the Romans."

9.30-11.30.—Programme S.B. from London.

WEDNESDAY, September 23rd.

11.30-12.30.—Recital of New Gramophone Records.

(Continued from the previous column.)

8.0. THE ORCHESTRA

March, "Blame Away" Holoman

Reverie, "Soft Side" Cecil A. L.

(Conducted by the Composer)

ETHEL WALKER

"Under the Dew" (C. A. Co. n. ry. Fall)

My My Strawberries S. S. S.

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Be low Or Or Or S. S. S.

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Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, September 13th.

SUNDAY, September 13th.

3.30-5.30.—Programme S.B. from London

6.15.—The Deeds of St. Columba

8.30-9.30.—Religious Service relayed from St. Cuthbert's Parish Church, Prescot.

The Rev. R. J. DRUMMOND, D.D.

Lothian Road United Free Church.

9.0-10.30.—Programme S.B. from London

MONDAY, September 14th.

3.0-4.0.—The Station Pianoforte Trio

5.0.—CHILDREN'S CORNER.

5.50.—Children's Letters.

6.0-10.45.—Programme S.B. from London

TUESDAY, September 15th

11.30-12.30.—Gramophone Records and Helen Bell (Soprano).

3.0-4.0.—The Station Pianoforte Trio.

5.0.—CHILDREN'S CORNER.

5.50.—Children's Letters.

6.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 16th.

1.0.—The Station Pianoforte Trio.

4.0.—Short Vocal Recital by

MAVIS BENNETT (Soprano).

18th Century Bergerettes (Song in French)

"Maman, dis-moi une histoire"

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"Maman, dis-moi une histoire"



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to
Wed. Sept. 23rd

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Week Beginning Sunday, September 13th.

SUNDAY, September 13th.

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By the LORD MAYOR Mr CHARLES GRANVILLE GIBSON, and LADY MAYOR.

10.0-10.30. Programme S.B. from London.

MONDAY, September 14th.

CHILDREN'S CORNER Cuckoo's Nest.

Programme S.B. from London.

The Rev Dr HUTCHINSON, F.R.S.

THE WEST YORKSHIRE SOCIETY

Bandmaster, R. S. K. T. HEN

EDITH BENNETT

HARRY BENNETT

THE BAND

THE BAND

HARRY BENNETT

THE BAND

Incidental Music to

HARRY BENNETT

THE BAND

EDITH BENNETT

A Lightning Switch

TUESDAY, September 15th.

11.30-12.30. Music

1.15. Wilfred G. Kemp's Oratorio Dance Band,

1.45. Afternoon

1.45. CHILDREN'S CORNER

6.20. Children's Letters

6.40. Programme S.B. from London.

THE "SHEFFIELD ORPHEUS"

MILVON QUARTET

6.30 (approx.). THE QUARTET

Songs My Mother Sang

My Sparrow's Parly

Shrop, O Mine

THE TRIO

VIOLIN SOLOS

THE QUARTET

THE TRIO

WEDNESDAY, September 16th.

11.30-12.30. Music

1.40-3.0. Signor Casanova and His Orchestra,

CHILDREN'S CORNER

Programme S.B. from London.

On My Arrive

Programme S.B. from London.

Richard Freeman

THE "2LS" FIRESIDE PLAYERS.

Foreword in the Desert

THE YOUNG ROYALIST

GEORGE LISTER

The Lodger's Song at Home

THE YOUNG ROYALIST

Off to 14th Madison

Old Days and the New

10.10. WEATHER FORECAST and NEWS

10.10-11.30. Programme S.B. from London.

THURSDAY, September 17th

11.30-12.30. Music

1.40-3.0. Signor Casanova and His Orchestra,

CHILDREN'S CORNER

Programme S.B. from London.

1.45. Afternoon

1.45. CHILDREN'S CORNER

6.20. Children's Letters

6.40. Programme S.B. from London.

6.30 (approx.). THE QUARTET

Songs My Mother Sang

My Sparrow's Parly

Shrop, O Mine

To Celia

Power - "EXX" 2 KW, Main 1 KW;

11.30-12.30. Music

1.40-3.0. Signor Casanova and His Orchestra,

CHILDREN'S CORNER

Programme S.B. from London.

On My Arrive

Programme S.B. from London.

Richard Freeman

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Foreword in the Desert

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Old Days and the New

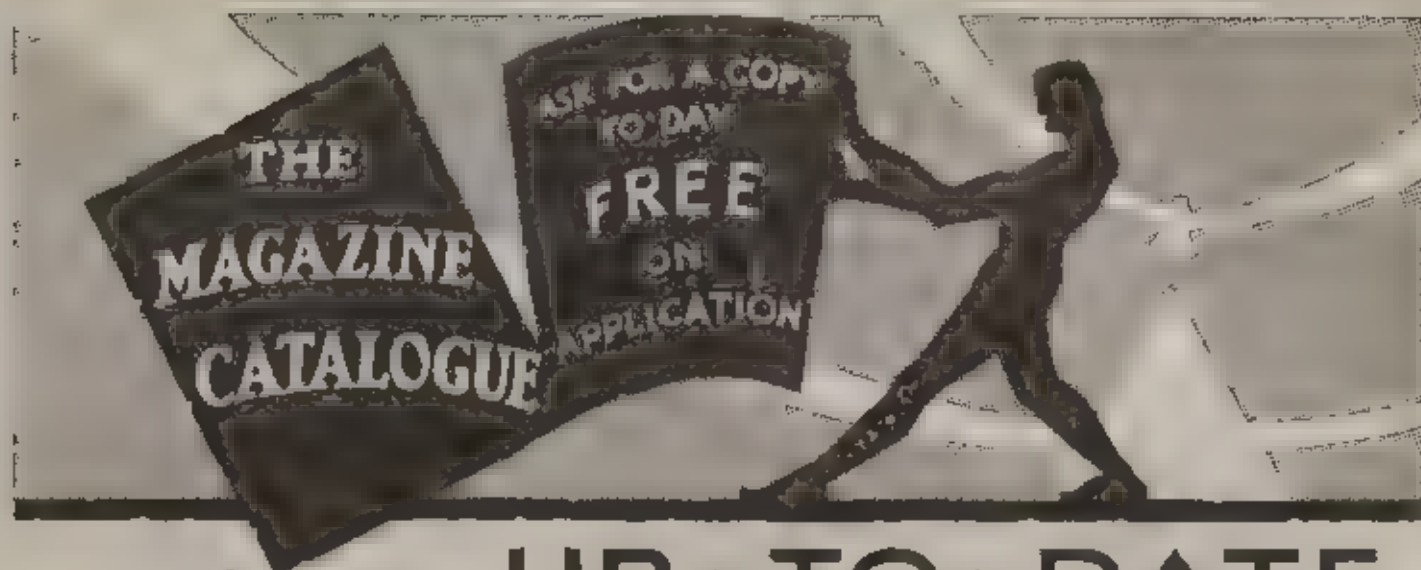
10.10. WEATHER FORECAST and NEWS

10.10-11.30. Programme S.B. from London.

11.30-12.30. Music

1.40-3.0. Signor Casanova and His Orchestra,

CHILDREN'S CORNER



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Plymouth Programme.

SPY 338 M.

Week Beginning Sunday, Sept. 13th.

SUNDAY, September 13th.

- 11.30-12.30.—Programme S.B. from London.
- 1.30-2.30.—Programme S.B. from London.
- 3.30-4.30.—Programme S.B. from London.
- 5.30-6.30.—Programme S.B. from London.
- 7.0-8.45.—Programme S.B. from London.

TUESDAY, September 15th.

- 4.0.—Afternoon Talk.
- 4.15.—Albert F. Brock and his Trio.
- 5.15.—Children's Letters.
- 5.30.—CHILDREN'S CORNER.
- 6.0-6.10.—Boy Scouts' Bulletin.
- 6.10.—Ernest Manning and his Orchestra, relayed from the New Podolans Cinema.
- 7.0-8.45.—Programme S.B. from London.

WEDNESDAY, September 16th.

- 11.30-12.30.—Gramophone Records.
- 1.0.—Afternoon Talk.
- 1.15.—Albert F. Brock and his Trio.
- 2.15.—Children's Letters.
- 2.30.—CHILDREN'S CORNER.
- 3.30.—Ernest Manning and his Orchestra.
- 4.0.—Programme S.B. from London.
- 4.40.—Mr. ISAAC FOOT: "Florence as I Saw It."
- 5.0-6.0.—Programme S.B. from London.

THURSDAY, September 17th.

- 4.0.—Afternoon Talk.
- 4.15.—Albert F. Brock and his Trio.
- 5.15.—Children's Letters.
- 5.30-6.0.—CHILDREN'S CORNER.
- 6.10.—Ernest Manning and his Orchestra.
- 7.0-11.30.—Programme S.B. from London.

FRIDAY, September 18th.

- 1.30.—Talk to School: Mr. R. A. J. Wadding.
- 2.0.—Adventure Stories and Their Tolders.
- 3.0.—Musical Interlude. Mr. J. W. B.
- 4.0.—A Greek Legend.
- 5.0.—Afternoon Talk.
- 5.15.—Albert F. Brock and his Trio.
- 6.15.—Children's Letters.
- 6.30-6.40.—CHILDREN'S CORNER.
- 6.40.—Ernest Manning and his Orchestra.
- 7.0.—Programme S.B. from London.
- 7.40.—Capt. J. C. BROWN: "Merchant Ship on Pacific Present."
- 8.0.—NADIA POLTAVA (Soprano).
- 9.0.—THE DOUCE MAIL VOICE QUARTET.
- 10.0.—THE ENTERTAINERS.
- 11.0.—THE BAND.
- 12.0.—March, "Conquering Bells" Partridge.
- 1.0.—Air de Ballet, "Liselette" Adams.
- 2.0.—NADIA POLTAVA.
- 3.0.—Dance While the World is Young.
- 4.0.—A Leave-Taking.
- 5.0.—THE BAND.
- 6.0.—Valse, "Midsummer" Marquand.
- 7.0.—Fox-trot, "Hugs and Kisses" Mepp.
- 8.0.—ERNEST LAYCOCK (Bass).
- 9.0.—Songs of the Fair.
- 10.0.—THE ENTERTAINERS.
- 11.0.—THE QUARTET.
- 12.0.—In Absence.
- 1.0.—The Band.
- 2.0.—Serenade, "The Gentle" Sydney Jones.
- 3.0.—F. J. "I Want to Be Happy" Youngman.

(Continued in the next column.)

(Continued from the previous column.)

- 4.0.—In the Country.
- 5.0.—THE BAND.
- 6.0.—Soleo on, "A Country Girl" Mon Kent.
- 7.0.—Entr'acte, "Fountain" Ansell.
- 8.0.—Idyll, "The Whispering of the Flowers" Blo.
- 9.15.—NADIA POLTAVA.
- 10.0.—Thrush's Love Song African Tenors.
- 11.0.—March Winds Huggins Head.
- 12.0.—Let Here in Gentle Lark Bishop.
- 1.0.—HEARTS AND FLOWERS.
- 2.0.—The Butterfly Be Dix.
- 3.0.—JAMES LANTON (Tenor).
- 4.0.—By the Rhine, "Mountain Mountains" Adams.
- 5.0.—Rose of My Heart.
- 6.0.—THE ENTERTAINERS.
- 7.0.—THE QUARTET.
- 8.0.—On the Banks of Alban Water Trudon.
- 9.0.—Hail, Sweet Home Jeff Porter.
- 10.0.—The Bells of St. Mark Rimmer.
- 11.0.—Weather Forecast and News.
- 12.0.—S.B. from London.
- 1.0.—Valley of Laughter.
- 2.0.—NADIA POLTAVA.
- 3.0.—Valley of Laughter.
- 4.0.—Laughter's Song The Star.
- 5.0.—The Star.
- 6.0.—The Star.
- 7.0.—The Star.
- 8.0.—The Star.
- 9.0.—The Star.
- 10.0.—The Star.
- 11.0.—The Star.
- 12.0.—The Star.

THE ENTERTAINERS, THE BAND.

- 1.0.—Fox-trot, "Honey Love" Mearns.
- 2.0.—Valse, "Fountain" Kitchman.
- 3.0.—Idyll, "The Whispering of the Flowers" Blo.
- 4.0.—Soleo on, "A Country Girl" Mon Kent.
- 5.0.—Entr'acte, "Fountain" Ansell.
- 6.0.—Idyll, "The Whispering of the Flowers" Blo.
- 7.0.—NADIA POLTAVA.
- 8.0.—Thrush's Love Song African Tenors.
- 9.0.—March Winds Huggins Head.
- 10.0.—Let Here in Gentle Lark Bishop.
- 11.0.—HEARTS AND FLOWERS.
- 12.0.—The Butterfly Be Dix.
- 1.0.—JAMES LANTON (Tenor).
- 2.0.—By the Rhine, "Mountain Mountains" Adams.
- 3.0.—Rose of My Heart.
- 4.0.—THE ENTERTAINERS.
- 5.0.—THE QUARTET.
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- 1.0.—Valley of Laughter.
- 2.0.—Laughter's Song The Star.
- 3.0.—The Star.
- 4.0.—The Star.
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- 10.0.—The Star.
- 11.0.—The Star.
- 12.0.—The Star.

(Continued from column 3.)

- 1.0.—HELEN SLACK.
- 2.0.—Sings My Mother Taught Me Durnell.
- 3.0.—The Sandman Brindley.
- 4.0.—The Forge Brindley.
- 5.0.—Give a Man a Horse He Can Ride Michael Head.
- 6.0.—The Skipper of the "Mary Jane" David Richards.
- 7.0.—Invictus Braun Huh.
- 8.0.—HELENA MILLAIS.
- 9.0.—Fragments from "Life" (including Our Lady).
- 10.0.—THE TRIO.
- 11.0.—The Dream Girl F. J.
- 12.0.—Serenade, "Merrie England" G. J.
- 1.0.—WEATHER FORECAST and NEWS.
- 2.0.—S.B. from London, Local News.
- 3.0.—FREDERICK BRINDLEY.
- 4.0.—Fredk. of Telramund's Address (Act I).
- 5.0.—Lohengrin Wagner.
- 6.0.—Love Me or Not Schuch.
- 7.0.—HELEN SLACK.
- 8.0.—Ships That Pass by the Night Schuch.
- 9.0.—Dennis Hughes.
- 10.0.—Dennis Hughes.
- 11.0.—WINTER OSBORNE.
- 12.0.—Flower Song Faust.
- 1.0.—THE TRIO.
- 2.0.—Schubert.
- 3.0.—Lambert.

SATURDAY, September 18th.

- 1.0.—Orchestra under the Direction of D. J. Selmi, relayed from the Grand Hotel.
- 2.0.—Afternoon Topics.
- 3.0.—CHILDREN'S CORNER.
- 4.0.—Children's Letters.
- 5.0.—Programme S.B. from London.
- 6.0.—Programme S.B. from London.
- 7.0.—Programme S.B. from London.
- 8.0.—Programme S.B. from London.
- 9.0.—Programme S.B. from London.
- 10.0.—Programme S.B. from London.
- 11.0.—Programme S.B. from London.
- 12.0.—Programme S.B. from London.

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, Sept. 13th.

SUNDAY, September 13th.

- 1.30-2.30.—Programme S.B. from London.
- 3.15.—Services relayed from Northey (1) Pinner, the Rev. E. BROMLEY (2) Bodmin Street Wesleyan Reform (3) ...
- 4.0-10.30.—Programme S.B. from London.
- 11.30-12.30.—Gramophone Records.
- 1.0.—Orchestra, under the Direction of J. Selmi, relayed from the Grand Hotel.
- 2.0.—Afternoon Topics.
- 3.15.—CHILDREN'S CORNER.
- 4.0.—Children's Letters.
- 5.0-10.45.—Programme S.B. from London.

TUESDAY, September 15th.

- 11.30-12.30.—Gramophone Records.
- 1.0.—Orchestra, under the Direction of J. Selmi, relayed from the Grand Hotel.
- 2.0.—Afternoon Topics.
- 3.15.—CHILDREN'S CORNER.
- 4.0.—Children's Letters.
- 5.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 16th.

- 11.30-12.30.—Gramophone Records.
- 1.0-4.0.—Gramophone Recital by Moses B.
- 5.0.—Afternoon Topics.
- 6.15.—CHILDREN'S CORNER.
- 7.0.—Children's Letters.
- 8.0.—Programme S.B. from London.
- 9.0.—Programme S.B. from London.
- 10.0-10.45.—Programme S.B. from London.

THURSDAY, September 17th.

- 11.30-12.30.—Gramophone Records.
- 1.0.—Orchestra relayed from the Albert Hall.
- 2.0.—Afternoon Topics.
- 3.15.—CHILDREN'S CORNER.
- 4.0.—Children's Letters.
- 5.0.—Programme S.B. from London.
- 6.0.—Programme S.B. from London.
- 7.0.—Programme S.B. from London.
- 8.0.—Programme S.B. from London.
- 9.0.—Programme S.B. from London.
- 10.0-11.30.—Programme S.B. from London.

FRIDAY, September 18th.

- 11.30-12.30.—Gramophone Records.
- 1.0.—Orchestra under the Direction of D. J. Selmi, relayed from the Grand Hotel.
- 2.0.—Afternoon Topics.
- 3.15.—CHILDREN'S CORNER.
- 4.0.—Children's Letters.
- 5.0.—Programme S.B. from London.
- 6.0.—Programme S.B. from London.
- 7.0.—Programme S.B. from London.
- 8.0.—Programme S.B. from London.
- 9.0.—Programme S.B. from London.
- 10.0.—Programme S.B. from London.
- 11.0.—Programme S.B. from London.
- 12.0.—Programme S.B. from London.

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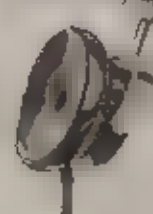
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Southampton, Liverpool and Dublin.

Nottingham Programme.

SNC 326 M.

Week Beginning Sunday, September 13th.

SUNDAY, September 13th.

1.30-3.40. Programme S.B. from London.

8.0-10.30. MONDAY, September 14th.

11.30-12.40. Midday Transmission.

1.15-1.45. The Scala Picture Theatre Orchestra.

4.15-4.45. Afternoon Top.

5.15-5.45. CHILDREN'S CORNER.

6.0-6.30. Ten's Corner.

6.30-10.15. Programme S.B. from London.

TUESDAY, September 15th.

11.40-12.40. Midday Transmission.

1.15-1.45. Lyons Café Orchestra.

4.15-4.45. Afternoon Top.

5.15-5.45. CHILDREN'S CORNER.

6.0-6.30. Ten's Corner.

6.30-10.15. Programme S.B. from London.

7.10. Mr. F. STOVELL DENNIS.

8.0-11.30. Programme S.B. from London.

WEDNESDAY, September 16th.

11.30-12.40. Midday Transmission.

1.15-1.45. Lyons Café Orchestra.

4.15-4.45. Afternoon Top.

5.15-5.45. CHILDREN'S CORNER.

6.0-6.30. Ten's Corner.

6.30-10.15. Programme S.B. from London.

7.10. Mr. N. H. WRIGHT.

8.0-11.30. "SNC'S" Birthday Concert.

The Station Staff wishes to dedicate a programme guaranteed to excite every set of radio enthusiasts and permanently to put out in action the vote of all Purists. This concert will be absolutely free from all complaints, though appreciation will be received with surprise.

10.0-10.15. Programme S.B. from London.

THURSDAY, September 17th.

11.30-12.40. Midday Transmission.

1.15-1.45. Afternoon Top.

2.30-3.15. Afternoon Speeches on the occasion of the Opening of the North Wiltshire Power Station, relayed from the Albert Hall.

3.25-3.55. Transmission to Schools: Mr. E. L. Gifford, M.A., "Robin Hood."

4.15-4.45. The Scala Picture Theatre Orchestra.

5.15-5.45. Afternoon Top.

6.0-6.30. CHILDREN'S CORNER.

6.30-6.45. Ten's Corner.

6.45-10.15. Programme S.B. from London.

7.10. Mrs. H. W. LEWIS: "The Trade About St. John."

8.0-11.30. Programme S.B. from London.

FRIDAY, September 18th.

11.30-12.40. Midday Transmission.

1.15-1.45. Lyons Café Orchestra.

4.15-4.45. Afternoon Top.

5.15-5.45. CHILDREN'S CORNER.

6.0-6.30. Ten's Corner.

6.30-10.15. Programme S.B. from London.

7.10. A Tour of the English Relay Stations.

We propose to take our Listeners on a Tour of the English Relay Stations including Scarborough, Leeds, Manchester, Liverpool, Birmingham, Stoke-on-Trent, Nottingham, and London, before we visit them.

10.0-10.15. WEATHER FORECAST and NEWS.

10.15-10.45. Programme S.B. from London.

11.0-12.0. The SAVANNAH BAND, relayed from the Palais de Danse.

SATURDAY, September 19th.

1.15-1.45. The Savannah Band, relayed from the Palais de Danse.

5.0-5.45. CHILDREN'S CORNER.

6.0-6.30. Ten's Corner.

6.30-10.15. Programme S.B. from London.



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Of real interest to all Radio Users

THE AMPLION Magazine, while catering for those interested in the ethics and the theories of wireless, addresses itself more especially to "the every-day user of the ordinary domestic radio set."

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C. E. Pyne, A. R. Burrows
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Lucas Quality and Finish

A Wise Selection—

of batteries is necessary to obtain the clearest reception, greatest volume, and maximum range from your set therefore, you should choose Lucas "Milam" Radio Batteries because of their certainty in operation.

Lucas Radio Batteries are moulded in one piece from "MILAM", our new moulding material, which overcomes the disadvantages of ordinary radio batteries. "Milam" is entirely acid-proof, gives great mechanical strength to the battery, and eliminates the necessity for a separate outside case. The appearance of these Batteries is handsome—their finish resembling polished ebony—and each model is provided with a deep, well-fitting "Milam" lid of pleasing design.

The large bore vents are clean and effective, the terminals robust, and another special feature is the strong leather carrier (with its neat and positive attachment) which facilitates handling—a boon when the battery needs re-charging.



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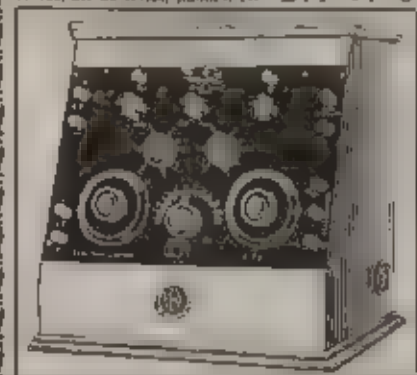
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CONVULSIONS ALSO AT ALL ANGLES

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Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, Sept. 13th.

SUNDAY, September 13th.

3.30-5.30. } Programme S.B. from London.
8.0-10.30. }

MONDAY, September 14th.

4.0. The Capital Cinema Orchestra.
5.0. CHILDREN'S CORNER.
5.40. Children's Letters.
5.45. Teens' Corner.
6.0. Gramophone Lecture Recital by Moses Bortz.
7.0-10.45. Programme S.B. from London.

TUESDAY, September 15th.

12.30-1.30. Midday Concert.
3.30. Afternoon Topics.
4.0. The Capital Cinema Orchestra.
5.0. CHILDREN'S CORNER.
5.40. Children's Letters.
5.45. Teens' Corner.
6.0-11.30. Programme S.B. from London.

WEDNESDAY, September 16th.

4.0. The Capital Cinema Orchestra.
5.0. CHILDREN'S CORNER.
5.40. Children's Letters.
5.45. Teens' Corner.
6.0-10.45. Programme S.B. from London.

THURSDAY, September 17th.

3.30. Afternoon Topics.
4.0. Gramophone Records of the Week.
5.0. CHILDREN'S CORNER.
5.40. Children's Letters.
5.45. Teens' Corner.
6.0-11.30. Programme S.B. from London.

FRIDAY, September 18th.

12.30-1.30. Midday Concert.
3.30. Transmission to Schools: Mr. E. Hurl "Hygiene".
4.0. The Capital Cinema Orchestra.
5.0. CHILDREN'S CORNER.
5.40. Children's Letters.
5.45. Teens' Corner.
6.0. Programme S.B. from London.
7.40. Station Topics.
MARGARETTA MEADON (Soprano).
REGINALD TUNSTALL (Tenor).
K. J. KEY (Baritone).
WILL HOROBIN (Entertainer).
GEORGE WOOLEY (Solo Violin).
LEON FORRESTER (Solo Pianoforte).
MARGARETTA MEADON.
8.0. "Sapphic Ode" Brahms
"E. Lacovian" Puccini
"Albion" G. Gounod
"Evening Prayer."
REGINALD TUNSTALL.
"Through All Ages" Eric Coates
"I Seek Thee in Every Flower" Wilhelm Ganz
WILL HOROBIN.
"Oh I Went to the Doctor" H. Fragon
"Other People's Luck" L. Horrie
"My Married Neighbours" Will Horobin
GEORGE WOOLEY.
"Bezo Kati" Hubay
MARGARETTA MEADON and
K. J. KEY.
"In Love's Domain" W. H. Squire
"Sweet Nightingale."
"Roger and Geely."
"Twenty Nighten."
WILL HOROBIN.
"Suspicious" C. Grey and J. A. Lowe
"Faces" C. Osborne
"A Cheshire Man at the Pictures" Will Horobin
K. J. KEY.
"Evening Hymn" Purcell
"The Joy of the Morning" S. Mann
"A Roundelay" Lidger
"Old Clothes, Fine Clothes" Martin Shaw
(Continued in the next column.)

(Continued from the previous column.)

GEORGE WOOLEY.
"Gavotte" MacDowell
Waltz in A Major Brahms
REGINALD TUNSTALL.
"All Moon of My Delight" Lisa Lehmann
"Like Stars Above" W. H. Squire
"Soul of the Spring" Montague Phillips
10.0. WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15. LEON FORRESTER.
Study in A Paderewski
"Evening Whispers" Palestrina
"En Automne" MacLennan
Etude in E Major, Op. 10 }
Schern in C Sharp Minor } Chopin
Fantasia, "The Wanderer" Schubert
Allegro con fuoco; Adagio; Presto; Allegro.
10.45. Close down.

SATURDAY, September 19th.

3.30. Afternoon Topics.
4.0. The Capital Cinema Orchestra.
5.0. CHILDREN'S CORNER.
5.40. Children's Letters.
5.45. Teens' Corner.
6.0-12.0. Programme S.B. from London.

(Continued from column 2.)

PHYLLIS JOHN (Contralto).
"The Parting Falls" Guy d'Hardelot
ARTHUR DENBY (Tenor).
"Passing By" Powell
"I Looked Into Your Garden" H. Wood
HARRY PROSSER (Baritone-Entertainer).
"Don't Do Your Courting Round the Gate Post" Wood and Harvey
"I'll Try Anything Once" Smith, Weston and Lee
TREVOR REES, PHYLLIS JOHN and ARTHUR DENBY.
"Tom Jones" Edward German
9.0. THE ORCHESTRA.
"When You and I Were Seventeen" C. Rosoff
TREVOR REES.
"Daffodil Gold" A. Robertson
"Don't Hurry" W. Sanderson
HARRY PROSSER, ARCHIE TODD, and a Piano.
"Epitaphs" Weston and Lee
"Dear Old Southland" Layton and Creamer
PHYLLIS JOHN.
"Mighty Like a Rose" Ethelbert Neale
"My Treasure" Joan Trevelin
HARRY PROSSER.
"— And You."
"Persian Poem" Sterndale Bennett
10.0. WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15. ARTHUR DENBY.
"Your Eyes Have Told Me" O'Hara
"The Company Sergeant-Major" W. Sanderson
HARRY PROSSER, ARCHIE TODD and a Piano.
"Tease, Stop Teasing Me" Brooke Johns and Ray Parkins
"Body in the Bag" (By Request) Weston and Lee
PHYLLIS JOHN and ARTHUR DENBY.
"Night of Stars and Night of Love" ("The Tales of Hoffmann") Offenbach
THE ORCHESTRA.
Welsh Medley Orr, Delroy Somers
10.45. Close down.

SATURDAY, September 19th.

4.0. Afternoon Topics.
4.15. The Capital Cinema Orchestra.
5.15. CHILDREN'S CORNER.
5.45. The Post Bag.
5.50. Musical Interlude.
6.0. Programme S.B. from London.
7.40-12.0. Programme S.B. from Cardiff.

Swansea Programme.

55X 462 M.

Week Beginning Sunday, Sept. 13th.

SUNDAY, September 13th.

3.30-5.30. Programme S.B. from Cardiff.

8.30. Studio Service. Canon CECIL WILSON, M.A., and the Choir of St. Mary's Parish Church.

9.0-10.30. Programme S.B. from London.

10.30-11.0. Programme S.B. from Cardiff.

MONDAY, September 14th.

4.0. Afternoon Topics.
4.15. The Capital Cinema Orchestra, relayed from the Capital Cinema. Musical Director, Jack Arnold.
5.15. CHILDREN'S CORNER.
5.45. The Post Bag.
5.50. Musical Interlude.
6.15. "Teens' Talk: Mr. S. J. Lewis, "Photography."
6.30-10.45. Programme S.B. from London.

TUESDAY, September 15th.

4.0. New Gramophone Records.
4.15. CHILDREN'S CORNER.
5.15. The Post Bag.
5.45-5.50. Musical Interlude.
6.0-11.30. Programme S.B. from London.

WEDNESDAY, September 16th.

4.0. Afternoon Topics.
4.15. The Capital Cinema Orchestra.
5.15. CHILDREN'S CORNER.
5.45. The Post Bag.
5.50. Musical Interlude.
6.0. Programme S.B. from London.
7.40. Mr. L. A. KNIGHT: "Motoring." S.B. from Cardiff.
8.0-10.45. Programme S.B. from London.

THURSDAY, September 17th.

4.0. J. W. Barlow's Trio.
4.15. CHILDREN'S CORNER.
5.45. The Post Bag.
5.50. Musical Interlude.
6.15. Scouts' Talk.
6.30. Programme S.B. from London.
9.0. Act III, of the Opera.
"The Maitersingers."
(Wagner.)
Performed by the
BRITISH NATIONAL OPERA
COMPANY.
Relayed from the
Theatre Royal, Leeds.
10.00-11.30. Programme S.B. from London.

FRIDAY, September 18th.

3.0. Transmission to Schools: Dr. Florence MacLennan, Prof. William Thomas.
4.0. The Capital Cinema Orchestra, relayed from the Capital Cinema. Musical Director, Jack Arnold.
5.15. CHILDREN'S CORNER.
5.45. The Post Bag.
6.15. Talk to Teens: Mr. W. T. M. Hughes.
"Hobbies—Fretwork." S.B. to Cardiff.
6.30. Programme S.B. from London.
7.40. Mr. GUY POCOCK: "The Little House." S.B. from Cardiff.

CONCERT PARTY

and

THE FOLLIES DANCE BAND.

Presented by

REX THOMAS.

THE ORCHESTRA.

8.0. "Toy Drum Major" Horatio Nicholls
THE CONCERT PARTY.
Opening Chorus, "Butterfly" Ernest Langstaffe

TREVOR REES (Soprano).
"The Blackbird's Song" C. Scott
"Moorish Maid" H. Parker
ARCHIE TODD (Entertainer).
"Murders" Dick Henty
"I Do Like to Sing in My Bath" Sterndale Bennett
(Continued in the previous column.)

The First-Fruits of Gigantic Research Collaboration-



THE combined forces of the Philips and Mullard Technical Research Organisations have achieved the first of many wonderful developments in the perfection of radio valves.

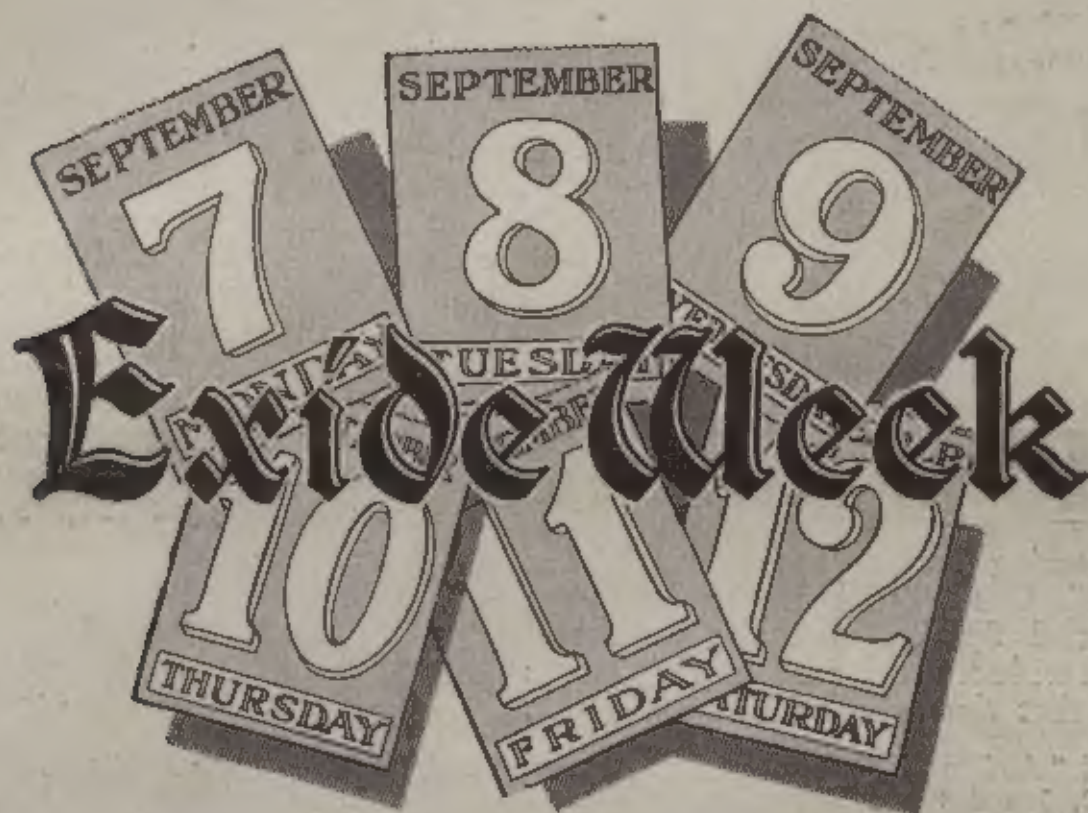
The first objective of this gigantic research collaboration was to produce a master loud-speaker valve with vastly increased life and reduced current consumption. The P.M.4 Valve is the result of their labours. No finer valve has ever been offered to the British radio public.

The Laboratories from which this master valve has emanated employ the services of over a hundred skilled technical radio experts. From end to end the P.M.4 Valve will be entirely of British manufacture.

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THE MASTER VALVE



THE modern motor car and the growth of wireless have made the storage battery—once a box of mystery—a vitally interesting subject to everyone.

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See the displays and ask for leaflets.





Marconiphone.

The incomparable reputation earned by the standard Marconiphone Long Range Receivers will be maintained to the full this season. And added fame must surely come to the name Marconiphone through the new receivers, types 21, 31 and 41.

STERLING RADIO

For the coming season the new Sterling "Mellovox" Loud Speaker, the improved "Baby" Loud Speaker and the wonderful pedestal sets will confirm with convincing force the truism that *those who buy Sterling buy best.*

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